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KHIDKI

Starring

REHANA

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SANTOSHI

Music

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(BOX OFFICE KING)

MUSIC BY :-

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(MASTER OF TUNES)

Story, Scenario & Dialogue :-

AKHTARUL IMAN

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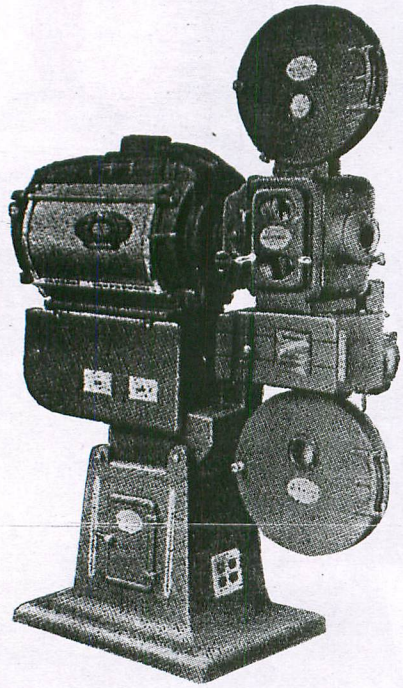

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Government Must Stop This Racket

The latest Indian producer to go on a dollar pilgrimage to America to cash his celluloid junk is Uday Shankar, the well-known Indian dancer.

Producer V. Shantaram began the vogue by taking his "Shakuntala", both in person and celluloid, and so did Vijoo Bhatt with his "Ram Rajya" and Mehboob with his "Humayun".

Shantaram's "Shakuntala" hardly ran three weeks at the Art Theatre, a small third rate down-town cinema in the 8th Street of New York with a capacity of 600 seats, and Shantaram had to pay more dollars for the publicity of the picture than he collected at the box-office.

All the best pictures of the world are released in Broadway or near about—between the 45th Street and the 50th Street. So Shantaram's "Shakuntala" travelled down the road exactly 37 streets for its New York "premiere". To describe the location and the importance of the Art Theatre in New York in parallel terms we must travel to Kamatipura in Bombay and pick upon the Alexandra Cinema as the nearest possible description of the Art Theatre.

Almost all the leading New York film critics slashed "Shakuntala" and described it as a very poor and amateurish picture, both technically and emotionally. Even the petite Jayashree got a few hard knocks from the critics.

Yet in India ignorant newspaper boys were beguiled into publishing high-sounding publicity blurbs about the "unique New York premiere of the first Indian film" and New York cablegrams were published in support of these publicity blurbs. These cablegrams were, of course, sent by Mayer and Burstyn, a firm distributing foreign pictures at 113 West 42nd Street, to whom Shantaram gave his pictures for distribution when he could not find any one to buy them.

In fact Shantaram was so much peeved and disgusted with his American trip, probably because the American earth did not sink in submission under his feet, that he did not have the heart to go even to Hollywood but returned home directly from New York.

In America they didn't know whether Shantaram was the name of a cabbage or a cucumber, and they did not care. And that must have hurt the great Shantaram who is used to being interviewed by half-starved newsboys in India and taking intellectual poses in press photographs.

On return home Shantaram did not say much about the actual reception he got but talked of floating a distribution concern with a crore of rupees as capital in association with the Americans. The poor Indian newsboys, complete strangers to the gold dollars and ill-acquainted with even the rupee notes, swallowed this "crore-pill" and outdid one another in boosting Shantaram's mysterious "international link-up" and Shantaram gave more intellectual poses for press photographs.

Nothing, however, has yet come out of these big publicity stunts except an additional self-hypnotism of Shantaram as an international film magnate. Even that picture "Dr. Kotnis" which was produced in English specially for the international market is still rotting in tins unreleased even in India though it is three years now that the picture has been ready.

And the Government of India, who had also overrated this man—being hypnotised by his newspaper publicity, had sanctioned as much as 60,000 dollars for his American expenses and allowed so much Indian money to go out of a poor country. Shantaram, of course, bought a big Packard car for his charming wife and the rest of the dollars vanished in expensive American hotels and tips.

Producer Vijay Bhatt, another publicity product, also seemed to have seen the glimpse of a gold dollar somewhere and grabbing the tins of his "Ram Rajya" tickled the Government to give him some dollars and within a week he was on the other side of the Atlantic showing his stupid picture to small invited audiences and squeezing certificates of merit with the help of Hari C. Govil, a disillusioned Indian in America. No one in America was interested in "Ram Rajya" as a commercial proposition and Vijay Bhatt returned to India with a courtesy certificate from Director Cecil B. De Mille. Once again the Indian newsboys, tea-thirsty and crumb-conscious, vied with one another and made much of that certificate and ended by giving De Mille more publicity within a month than he had during a life-time. And India lost several thousand dollars more.

It was now time for another to jump off the board. So M. A. Fazalbhoy, our shrewd machinery salesman, injected Producer Mehboob with enthusiasm and another caravan started on a pilgrimage to the dollar land. Meh-

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Mohana, a new comer with a dimple, is one of the attractions of "Char Din", a social story of Rattan Pictures.

booh took his wife and his "Humayun", and taking the Fazalbhoy family for moral support and as interpreters, soon landed in New York.

In spite of Fazalbhoy's super-salesmanship and excellent connections, "Humayun" could not be shown commercially and Mehboob's caravan soon returned to India. Once again India lost several thousand dollars on moonshine.

Long before these three enterprising producers, Jamshed B. H. Wadia had produced "The Court Dancer" in English and succeeded in getting the Columbia Pictures of America interested in distributing the picture in America. The picture was, however, never shown in Broadway nor was anything heard of it though five annual calendars have changed their designs since.

Now come reports of Uday Shankar's foolhardy enterprise in America accompanied by his talented wife Amla Nandini and his tins of "Kalpana."

Ram Bagai, filmindia's special correspondent in Hollywood, writes to us that, 'Kalpana's' original footage of 14,000 has been cut down to 10,000 for American needs; that for a rental of a paltry 100 dollars (Rs. 335) "Kalpana" was shown at the Beverly Hills High School on Friday, 14th January 1949; that the reaction of the 200-300 Indians present was "hodge-podge"; that Shankar should have brought 2 or 3 reels of dancing shorts instead; that the conclusion was that "Shankar is no film technician and he should stick to his own field"; that "we believed in the ballyhoo that this film was running simultaneously in 10 cinemas in Bombay and Calcutta and was still being played to packed houses in both the cities. Truthfully, we were disappointed in the film"; that Shankar gave 3-4 private showings in Hollywood. "At one show the attendance was 5 persons, at another 3 while at one show only one man came and even he left mid-way thus leaving the great Shankar alone to witness his own creation or stop it. He stopped it."

And Uday Shankar and his Amla must have also taken some Indian money for the American trip. And with what results?

These four producers: Shantaram, Vijay Bhatt, Mehboob and Shankar, must have spent over 1,25,000 dollars over their ill-conceived American trips which brought neither prestige to the country nor even profits for themselves. When the Government of India need every possible dollar to buy food from this hard currency country for our hungry millions, under what earthly excuse can they justify their sanction of thousands of dollars to film producers travelling with their wives and their putrid tins of celluloid in search of a mirage? Are all the solicitous promises seasonally given to the hungry poor by the different ministers of the State to be accepted as hypocritical platitudes which bring neither food nor sincerity of purpose to the hungry millions?

One more film "Ajit" produced by Mohan Bhavnani in 16 mm Kodachrome is at present being blown up to 35 mm in Hollywood. It is already being boosted as the first full length colour film from India and though it will never get a commercial break, we won't be surprised if Mohan Bhavnani, who is now a Government employee in the Ministry of Information and Broadcasting, applies for dollars to attend, of course with Mrs. Bhavnani the "New York premiere" of this film. That will be some more dollars wasted—dollars with which we can buy some precious food from the dollar-crazy Americans.

We have often written before that no Indian picture can for a long time to come, if not ever, be a commercial proposition in America. It is both stupid and suicidal to chase this mirage and once again we give the reasons:

Film exhibition in America is a monopolized trade and foreigners have no chance at all of introducing their pictures. Out of the 16951 theatres in the United States, more than 2|3rd are owned or controlled by the different producer-distributor concerns like Paramount, M.G.M., 20th Century Fox, etc. The independent theatre owners are also at the mercy of these big combines to keep their theatres running from week to week.

J. Arthur Rank, the British film tycoon spent millions of dollars to get some foothold in America for British pictures. After years of struggle he could hardly get 15 theatres in New York. And these also he got after stepping up the quality of British pictures and using the British Quota Act as a lever for international trade. Rank has the entire British Government behind him in his efforts to popularise British pictures in America and bring some dollars home. And yet when "The Sons of Liberty", an anti-British organization sponsored by some of the leading Hollywood producers, recently picketted all cine-

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mas showing British pictures, Rank's acquisition of 15 New York cinemas dwindled to only two cinemas. Where Rank is gasping for breath from month to month in America what earthly chance have the Indian producers with their putrid product?

It is true that some foreign pictures, like "Paisan", "Open City", "Shoe Shine" etc., made in Italy, France and Sweden ran well in America. But these pictures got a break because they were purchased outright by influential American distributors who had to recover a part of their collections frozen in Italy and other countries. The producers of these films, however, always got very little and all the profits, as usual, were collected by the American distributors.

Besides, quite a few of these foreign films have some quality and unusual realism which hold audience interest in America in addition to the racial aspect that the players in these pictures belong to the white races that have become Uncle Sam's wards under the Marshall Aid Plan. The social life and the costumes in these foreign pictures harmonize with those seen in American pictures and as such contribute to the white democracy of the Western nations.

In spite of all this, very few of these foreign pictures get a Broadway release. The majority of them are shown in small down-town theatres and bring in just a little profit over their cost price.

American producers and distributors are almost fanatically conscious of their home markets and are ruthless in scotching any possible competition in their field. With their fabulous resources and an almost unholy unity of purpose in these matters, they will never allow any foreign producer to get a foothold in the American market, though, of course, they are themselves always on the alert to acquire new fields for their own films and bring the heavens down in protest if some nations enact defensive measures to conserve their own economic stability.

Some of the American film producers are perhaps the most selfish, greedy and unscrupulous people one can find in any part of the world. They have often bought quite a few of the British pictures which threatened to appeal to the American masses and instead of showing them in America they have either burnt their negatives or shelved the pictures completely. Ruthless and unscrupulous in competition, these producers would easily spend millions to maintain their monopoly of American markets rather than allow a good foreign picture to create a different taste in the American audiences.

Another important factor that militates against the possibility of Indian pictures being popular in America is the language of the Indian films. Though some dubbed pictures have sometimes appealed to the city audiences in America for reasons given above, even the best Italian pictures have failed to be popular in little towns and villages where audiences are completely hypnotized by the Hollywood glamour and publicity. The average American, though he fancies himself to be the first cousin of the Englishman, can hardly understand the English-

In "Sipahiya" produced and directed by Aspi, Yaqub, the popular star, looks every inch a high grade military officer.

man's English and sticks to his American version of the language. When he hears Sir Laurence Olivier's beautiful diction in Shakespearean films, he is completely flabbergasted and often gives vent to his confusion by saying: "Goddammit! What's all the row about?" To sell an Indian picture to an American audience in such circumstances is like passing a camel through the needle's eye.

It is high time that Indian producers realize the utter stupidity of their foolhardy ambition to produce pictures for the American market. Indian producers haven't a dog's chance to show an Indian picture on a commercial basis in America, and there is no sense in wasting Indian money in buying American dollars and making ourselves more poor than we are today.

Our producers have neither intelligence nor patriotism and it is difficult to put sense into their bullet-proof heads but the Government of India can certainly stop these idiots from draining off our already slender economic resources by refusing them pass-ports to get out of the country with their wives and putrid films.

Unless the Government take some drastic steps immediately quite a few producers who are already packing up new tins of their own celluloid junk are likely to waste some more Indian money overseas in buying dollars with which we can purchase some food for our hungry millions.

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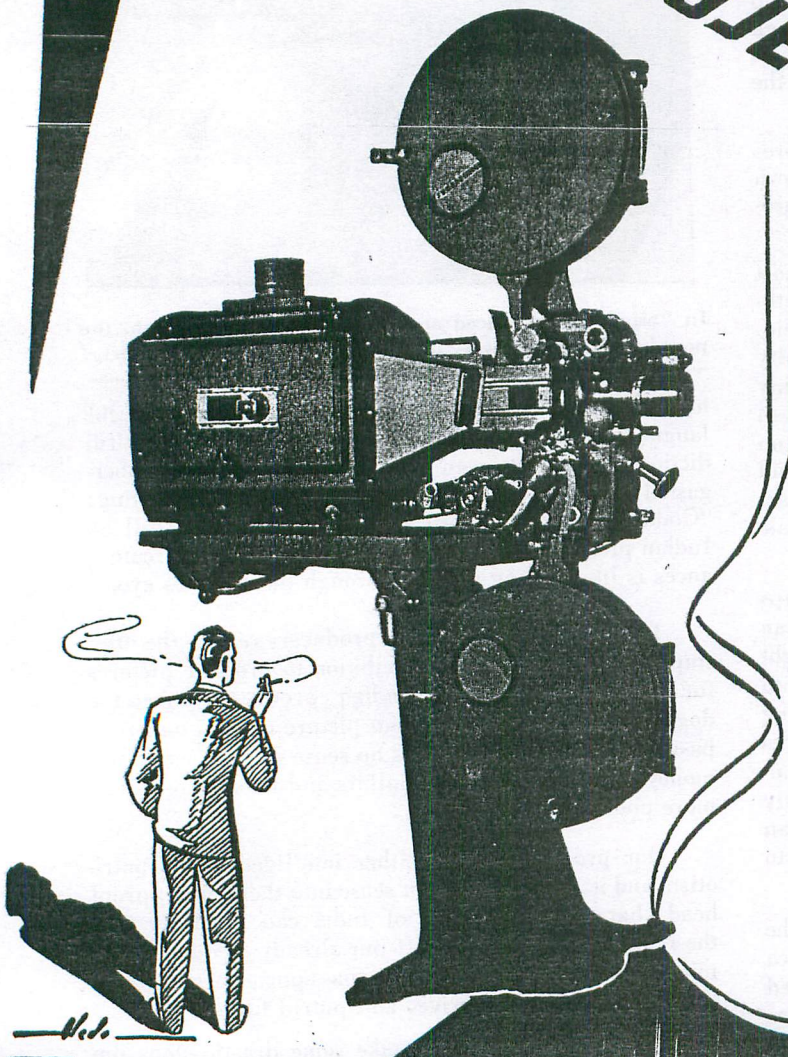

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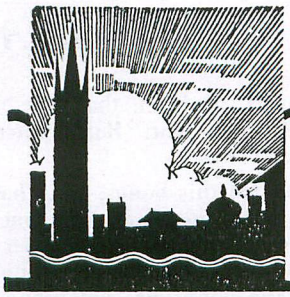

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SETH CHANDULAL KI JAI !

On the 26th of November last at the Ranjit Studios when Home Minister Morarji Desai walked over a crowd of prostrate film tycoons with seven garlands round his neck, little did he realize that the little man who put the eighth one on behalf of the film workers, much against the wishes of Chandulal Shah, the president of the producers and the master of ceremonies for the day, would be an unemployed man today.

This little man's name is Diwadkar and he was working in the Ranjit Studio till that fateful evening. On the 1st December, 24 "rebels", including little Diwadkar, were sacked by the Ranjit boss. The Indian Motion Picture Employees' Union is fighting out this case but in the meantime the little workers are giving more than a mere khaddar garland to our Home Minister. They are giving away their two daily meals to maintain the dignity and sincerity of that affectionate gesture of sweating people to our popular minister.

This is, indeed, a strange world in which the sweating workers cannot even garland a people's minister without that garland throttling the capitalists. One more garland did not break Minister Morarji's neck but it has broken the back of those poor workers and disturbed the daily meal routine of 24 workers' families.

On the 13th November—only 13 days before the big reception to Minister Morarji—Chandulal Shah had addressed his workers and given them an ultimatum either to leave the Employees' Union or face dismissal. The workers stuck to their Union. The garland incident, within 13 days of Chandulal's threat to the workers, became the proverbial last straw on the camel's back and the workers are on the streets today. They are living on the dust of the streets while their erstwhile boss has since won the Derby with his horse "Balam" and gathered some glory as the best sportsman of the year. Sportsman, indeed, with 24 hungry families of his workers, helpless and starving in the slums of the city !

Under the chairmanship of Mr. S. K. Patil, the President of the Bombay Provincial Congress Committee, the Indian Motion Picture Employees' Union was formed in January 1946. During the three years of its struggling career, the Union had to face plenty of trouble and sabotage from the studio owners. Threats were handed out, counter unions were formed, workers were victimized and the Union was sabotaged in almost every field of its activity but under the presidentship of Prithviraj Kapoor and then of Rohit Dave and with the almost fanatic sincerity of D. S. Thakur, the General Secretary, the Union has braved all the storms and claims today a membership of 2145 workers in 18 studios and 4 laboratories. The workers of only two studios, the Rajkamal Kalamandir and the Central Studios, are still eating from the hands of their dog-feeders and have not yet found it necessary to lend their bread the prestige and fraternity of common interests which the Union offers. They are still selling the salt of their sweat to buy blood for their employers.

The Employees' Union demands for the film workers standardization of wages, dearness allowance, provident fund, gratuity, annual leave etc.

The Union is carrying on a grand battle with the Producers' Association on these points and the producers are not quite happy the way the Union has already recovered Rs. 11,000 as accumulated dearness allowance from the Famous Cine Laboratory and Rs. 20,000 more as over-time wages from different producers. Immediately the producers are faced with the demands of the Union for arrears of over-time wages and dearness allowance, the producers begin victimizing their workers by wholesale dismissals and the Union is compelled to move the slow machinery of the law under the Industrial Disputes Act to redress the just grievances of the workers. Quite a few cases are on the anvil just at present with the law lazy and the workers hungry.

Here is Chandulal Shah leading in his "Balam" after winning the Indian Derby. This dark horse won him Rs. 73000/- in stakes alone and Chandulal is reported to have cleared up another 5 lakhs in betting. What about the workers' bonus, Chandulal?

Only two studios, the Filmistan Ltd. and the Bombay Talkies Ltd., have so far fully co-operated with the Union.

The greatest headache to the Union officials, however, is the collection of Rs. 2,50,000 the balance of the bonus from the Ranjit Studios. In April 1946, Chandulal Shah, flushed and intoxicated by the doubtful glory of having producing 100 rotten pictures, while celebrating his picture centenary, announced in the presence of the Jam Saheb of Nawanagar and thousands of guests a bonus of 2 lacs to his studio workers. To this, Jam Saheb, after whom the Ranjit Studios are named, graciously added Rs. 50,000 as his personal contribution and another Rs. 25,000 were contributed by the different Ranjit distributors. That made a total of Rs. 2,75,000 as bonus and the day looked like a workers' divali. After the workers had eaten the sumptuous meal given on the occasion to every one by Seth Chandulal Shah and with the prospect of getting that grand bonus in mind, every grain that lowered itself into those long sweating stomachs came up in gratitude and shouted "Seth Chandulal Shah ki Jai", "Seth Dayaramji ki Jai", "Seth Ganpatbhai ki Jai", "Seth Chhotubhai ki Jai", "Seth Ratilal ki Jai", "Gohar Bai ki Jai". All the members of the Ranjit ruling family blushed deeper in their own dye with the weight of all these "Jais", the gratitude of sweat and salt that went into making those 100 Ranjit pictures and buying a dozen cars, palaces, race horses etc. for Chandulal Shah and Miss Gohar.

Three years have passed since that glorious day when Chandulal Shah promised the workers a bonus of Rs. 2,75,000 and made every grain in that free meal shout "Jai" for this and "Jai" for that. But so far only Rs. 25,000 have been paid as bonus.

When the Union demanded this bonus, Mr. Thakur, the General Secretary of the Union, was told that the bonus would be paid in December 1948. December has come and gone and Chandulal Shah has won another Derby but the balance of the bonus has not been paid yet and the workers are swallowing only the saliva which the thought of the grand bonus still brings into their mouths.

Chandulal Shah is reported to have told Thakur, that even the Jam Saheb has not sent in his promised Rs. 50,000 yet. How can the workers then expect the Jam Saheb's protege to keep his promise?

The silly workers, they think that with years of salt and sweat, they deserve that bonus. Little do they know the ways of tycoons and tingods. Even the free meal that this film tycoon gave made the throats of the workers hoarse in crying out "Jai" this and "Jai" that. Even a single grain of the capitalist must cause an ulcer in the stomach of the sweating worker. That is how the world is run today. What chance have these poor Ranjit workers to get those Rs. 2,50,000 from Seth Chandulal Shah seeing that the sporting Seth has to feed 50 race horses costing Rs. 400 per horse per month, not to mention many jockeys and lackeys.

We do not think that the Union will ever succeed in getting that bonus from Chandulal Shah but because that money belongs to the workers and smells of their sweat, let us pray that Chandulal, in his moment of disgust, throws it out of his safe some day when the Union officials happen to be standing below the Seth's bedroom window.

That will be another Diwali to the Ranjit workers who have slaved to buy race horses, motor cars and palaces for their Seth Saheb.

STOP THIS HIGHWAY ROBBERY !

With the division of India into two dominions a new racket is in vogue these days among some of the Muslim producers and artistes of India.

It is not exactly a state secret that quite a few Muslim producers now operating in India owe their spiritual allegiance to Pakistan and are anxious to take their profits to the sister dominion as fast and as quietly as they can, without having to carry out the unpleasant obligation of paying income-tax in India.

To circumvent the necessity of paying income-tax in India, quite a few Muslim producers are charging very nominal prices for their pictures for the exploitation rights in Pakistan and sending dup-negatives of their pictures to their own distributing firms, run by brothers, cousins and in-laws. Their firms in Pakistan make as many copies of these pictures as required and after exploiting the same keep their collections in Pakistan banks in the name of the original producers.

This method of sending pictures to Pakistan has a double advantage. In the first instance these Muslim producers are able to build up a reserve in Pakistan for future purposes and secondly the so-called poor purchase price obtained for a picture for Pakistan exploi-

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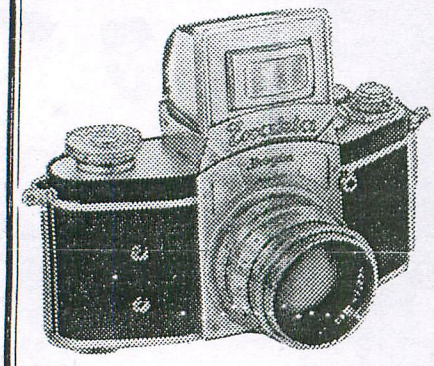

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Meena and Rehana give a dancing duet in "Actress", a social satire produced by Filmistan Ltd.

tation can be set off against the profits in India and a lesser income-tax paid in this country.

The Income-tax authorities thus lose doubly: the tax on the profits whilst selling pictures to Pakistan and less tax on profits in India because of a lower slab reached due to the set-off mentioned above.

There is still another angle in this racket of sending money to Pakistan. Every one knows that some of our top-line Muslim actors and actresses receive as much as Rs. 50,000 for a single picture and it is also known that nearly Rs. 35,000 from this amount is paid as black money. Some of these artistes make as many as eight pictures a year and collect over 4 lakhs of rupees out of which nearly 3 lakhs are black money.

All this black money has to be turned into white and the best way for the Muslim artistes to do this is to purchase exploitation rights of pictures for Pakistan by paying their black hoardings and obtaining dupnegatives of pictures from which copies can be made in Pakistan. Once these pictures reach Pakistan, all their collections remain in Pakistan and the black money automatically becomes legitimate. This method serves both the economic and political purposes of these Muslim artistes and saves them from the painful obligation of having to pay heavy income-tax in India. It is not, therefore, surprising to find these days quite a few Muslim film artistes of India becoming film distributors of Pakistan.

Indian producers who sell their pictures for Pakistan are only too willing to co-operate with these Muslim racketeers and receive two-third of the actual price in black money and the rest on paper, as it saves them also from the higher income-tax slab.

It is not therefore strange to find some pictures fetching a price of a lakh and half rupees for Pakistan rights while others are sold for as little as Rs. 40,000 only. The wide gulf between these two price ends provides a pointer to what is actually happening behind the scenes. The standard price for Pakistan rights varies between a lakh and a quarter to a lakh and a half per picture but when purchase agreements are produced with prices near about fifty thousand rupees and often less, it doesn't need much intelligence to imagine that a large part of the price has been paid in black money.

There is only one way to avoid this income-tax sabotage so far as pictures are concerned and that is to fix up a standard price for Pakistan rights for taxing purposes and enforce it whenever producers present sale agreements priced below the standard price.

As regards the blackmarket money piling up with some of the Muslim artistes who are resorting to all sorts of devices to avoid rightful taxation, it is necessary to take drastic steps and check up their acquisitions in property, ornaments and gold in safe-deposits as also their seasonal remittances to Pakistan through brothers, cousins and in-laws.

If some of the Muslim producers and artistes are operating in India with the solitary idea of making money by cashing their popularity and sending such earnings to Pakistan, they must be stopped from doing so to conserve our national economy. If our country, in its present state of poverty, can't afford to spend money and get American goods instead, how can it afford this one-way drain on its economic resources? For, nothing comes back to us in lieu of all the money some of these Muslim film folks send out of India regularly under one excuse or another.

SURAIYA A RISKY PACKET !

Pakistan-returned Producer Hasnain of Fazli Brothers is reported to have signed up Suraiya for Rs. 65,000/- for his new picture. This is the highest price paid to any artiste during the last two years and is therefore a clear indication of the present boom in motion picture making in India, though the film producers keep shouting about a slump either to extract tax concessions from the Government or to persuade the Income-tax authorities to look at their returns more sympathetically. Surely an industry in slump cannot afford to pay such a huge amount to a single artiste for 3 months of work?

Incidentally, this is the sixth simultaneous picture Suraiya will be making and it adds one more producer to her nanny's diary of daily schedule. It is a well-known fact that Suraiya is a hardworking and punctual girl who works every day of the week including Sundays but formerly while she used to dole out 6 days in a month to every producer, now with Fazli's new contract in hand she will be giving only 5 days a month.

If we call this greed on Suraiya's part we would be accused of being unfair as it takes two to make a film

Pictures
STUDDED
With Brilliant Music
BAZAR, SANWARIYA,
MERE LAL, ANMOL MOTI,
ACTRESS, AAHUTI,
DADA, ZIDDI, JALSA,
NADIYA-KE-PAR, GAJRE,
PYAR-KI-JEET, KARWAT
CHANDNI RAAT, DILLAGI,
MELA, BIKHARE MOTI,
USHA HARAN, CHANDRALEKHA....
Recorded on
HIS MASTER'S VOICE
CALCUTTA BOMBAY MADRAS DELHI
"HIS MASTER'S VOICE"

contract and Suraiya is less to blame because in spite of her pitching the price higher and higher with every new contract, producers are falling over one another to secure her services in the hope of extracting finance from the distributors. It is no secret that all the distributors love Suraiya.

It is no wonder, therefore, that Suraiya has become a superstition with weak minds like Baburao Pai of Famous Pictures, J. K. Nanda of Haldia-Nanda Productions and M. Sadiq. They seem to have lost faith in their own luck and intelligence and adopted Suraiya as their main mascot of success in production.

But such shivering producers do not seem to realize that after paying Suraiya 50 or 60 thousand rupees for a single picture and shooting her five days in a month they have to sit on pins and needles for a full month to get another five days and so on for 9 months till her 45 shooting days are over. By this time the cost of production has increased unnecessarily by at least 2 lakhs of rupees and the picture which was originally scheduled to cost 2½ lakhs now costs just 4½ lakhs. Which all means that every producer pays for Suraiya as much as 3 lakhs on a single picture including her contract money.

Is Suraiya worth all that? We say, No! And why?

1. Though Suraiya induces the distributors to advance money on her picture that money is a loan on the picture and the producer has to pay it back with interest and royalty, both of which are prohibitive.

2. That no star in India guarantees the box-office success of a picture merely on his or her name. A number of Suraiya pictures have failed miserably. The recent ones being "Vidya", "Kajal", "Dak Bungalow" "Do Dil", "Aaj-ki-Raat" etc.

3. That people still rush to see good stories whoever the players and only good stories with popular entertainment value click at the box-offices.

4. That when 10 producers sign up Suraiya in a year, she is boringly multiplied on the screen and there is no novelty left in presenting her. And novelty is the spice of all entertainment.

5. That no artiste in the world, however talented, can work in six simultaneous pictures and six different roles. To do so is prostituting opportunity and merchandising art. No producer can claim himself to be an artist if he has only a one-sixth share in his leading lady.

6. That ten producers a year vie with one another in giving Suraiya more and more publicity. All this publicity helps Suraiya to put up her price and producers have to pay for both, the price and the publicity. This payment is made by borrowing money at exorbitant interest making the producers poorer and Suraiya richer.

7. That appearing in pictures after pictures Suraiya is getting typed and far from being the ideal village girl during her early screen career, she has now become a village bore and filmgoers have now come to hate both, the villages and the village girls.

8. That Suraiya's terrific limitations in music have made the different music directors repeat themselves in tunes and at present Suraiya seems to sing only one common tune throughout ten pictures every year.

Geeta Bali gets another lead in "Nai Reet", a social theme produced by India Film Corporation.

There are many more reasons, commercial and artistic, why this overworking of stars must be stopped. Other girls who are also overworked in the same manner are Nargis, Munnawar Sultana and Rehana.

We don't grudge the girls their huge earnings but in accepting too many contracts every year they are cutting short their artistic career and fast heading for a blackout.

The producers are following a suicidal policy in repeating these stars in their pictures. No audience in the world is prepared to see ten pictures of a single star in a single year and such pictures are already cutting one another out of popularity.

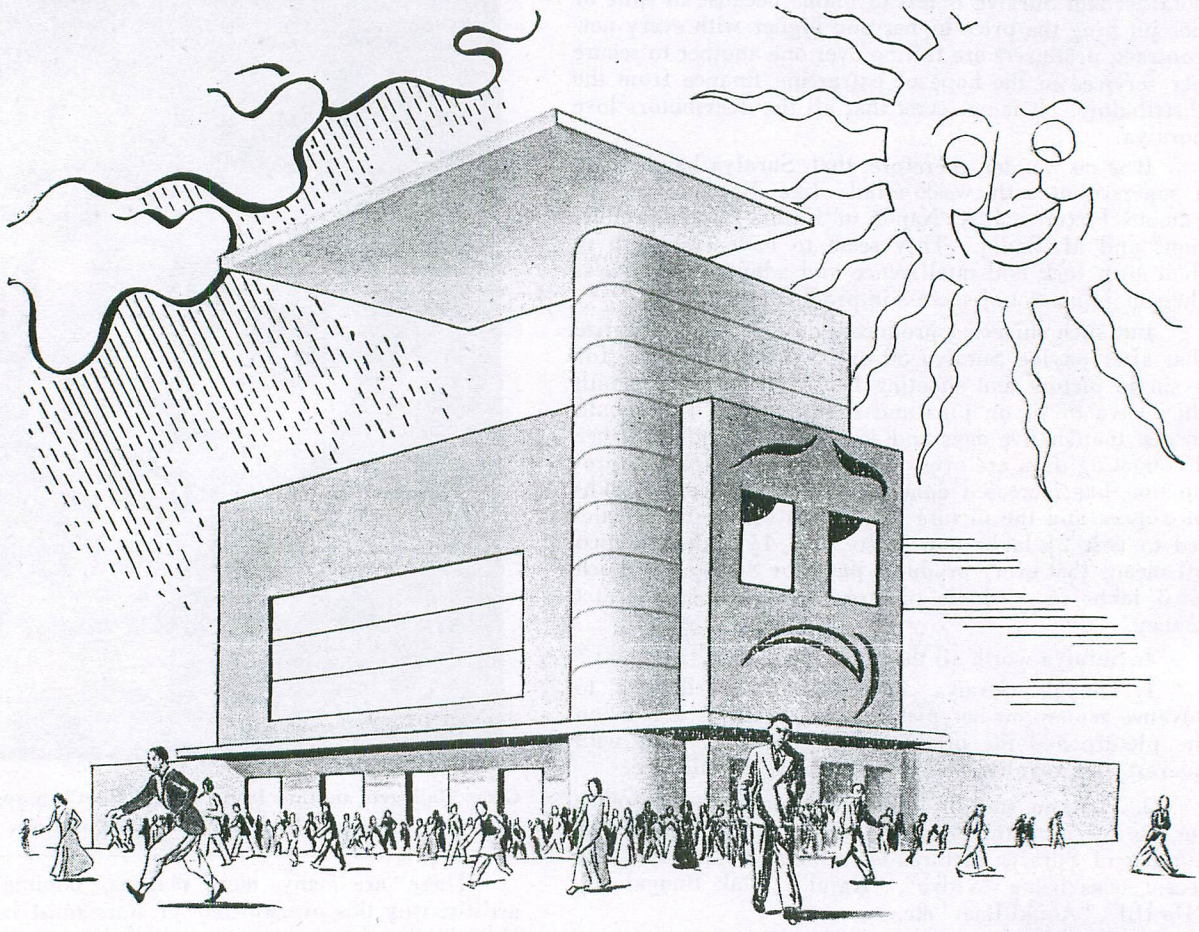
The ultimate stalemate resulting from this idiotic production policy is bound to shake the stability of the industry and once again producers will be shouting themselves hoarse over another slump.

TO THEIR ETERNAL DISGRACE !

Film producers who shed rivers of crocodile tears over Gandhiji's death last year and who are now busy cashing his name in one grotesque picture after another seemed to have clean forgotten the day of his death anniversary, in spite of the newspapers publishing, long in advance, the different programmes for the Sarvodaya Day.

The Government of Bombay advised the people to observe the 30th of January as a day of mourning and prayer and requested stoppage of all public entertainment.

But the film producers and exhibitors, who care a



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Ranjeet Kumari becomes a solid proposition in "Aahuti" or "Anokhi Qurbani", a social story produced by Sansar Movietone Ltd.

damn for mere "requests", remembered Gandhiji only as their new box-office salesman and attaching different Gandhiji trailers to their own putrid pictures widely advertised special shows for the Sarvodaya Day.

They were all ready to pull in the cash of the day but they had not reckoned the temper of the people correctly. Gandhiji lives in millions of Indian hearts and three million of these in Bombay were in no mood to be entertained on the anniversary of the very day when the Father of our nation was assassinated.

The ever-alert foreign exhibitors realized this temper of the people an evening earlier and rushed a notice to the press announcing the closing of their cinemas. But the Indian cinema owners had to see threatening crowds before their cinemas to induce them to stop their shows.

Is this not disgusting? After this disgraceful exhibition of cheap, mercenary sentiment can any decent man extend any sympathy to the film industry?

Gandhiji's day of death was not a state secret. It was the whole world's prayer day, and it will remain so through centuries to come. And yet not one of the different associations of film producers, distributors, exhibitors, artistes, importers and technicians who rushed to garland Minister Morarji Desai, issued a directive to its members to observe the Sarvodaya Day in a manner befitting the solemnity of the occasion.

Couldn't the associations of producers, distributors and exhibitors have asked their members to close all cinemas for a day as a tribute to the Father of our Nation?

They didn't. And this disgusting fact both the Government and the people must always bear in mind whenever they find these filthy, mercenary minds cashing Gandhiji's name.

YOU'LL HARDLY BELIEVE—

That Jayashree, of course according to V. Shantaram's publicity blurb, was not the only one to be offered a Broadway engagement by the Yankees. Our Governor Maharaj Singh was also once offered 90 dollars a day for a stage appearance in America. These Yankees have a rare sense of slapstick.

That prohibition or no prohibition Producer Baburao Pai celebrated the silver jubilee of his "Pyar-ki-Jeet" by a grand cocktail party at the Taj. Of course, he couldn't risk inviting Protima Dasgupta.

That of all people the great V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, himself attended the cocktail party and talked only of his "Shiv-Shakti" and his censorship responsibilities pushing the little Pai into a corner and taking the kick out of the cocktail.

That V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, has warned the people of India that 1949 is a V. Shantaram year. We had better write off this year from our life-time if we are going to get more "Bhools".

That V. Shantaram confessed before that South Indian producer S. S. Vasan that the quality of Rajkamal pictures had touched the bottom these days but he would take it to the top during 1949. Vasan, of course, did not understand that word "quality" used by Vankudre.

That Chandulal Shah became red—I beg your pardon—dark with rage seeing his favourite courtier Pandit Indra dancing attendance on S. S. Vasan and neglecting the Ranjit durbar. Thirty thousand rupees is big money for Panditji if not for Chandulal.

That under the temporary influence of Vasan, Pandit Indra did not even back Chandulal's "Balam" in the Derby and thus wished otherwise to the great Sardar. These Marwaris, they shift their loyalties according to profits.

That black seems to be Chandulal's lucky colour the way the two blackies "Chakori" and "Balam" won the Derby for him twice. It is a personal case of colour harmony.

That no sooner Chandulal had won the Derby, Taimur, the timid, handed his Seth a list of weekly payments. That took the taste of victory out of the Seth's mouth.

That D. S. Thakur, the Secretary of the Workers' Union, danced with joy when he heard of Chandulal winning the Derby. He has now sent another reminder

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Direction — **JAGDISH PANT**

Story, Dialogue & Songs — **GOPAL SINGH NEPALI**

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to the sportsman-seth to pay off the overdue arrears of bonus to poor workers. Taimur, the timid, managed to blurt: "Eh salo kyanthi nikali padyo?"

That Producer Kardar who once wanted to build a Kardar palace in Bombay has now sold his land and people wonder whether the Kardar palace will ultimately throw its majestic shadow in the Garden of Allah.

That Producer Fazli, who was the first to run away to Pakistan, is now reported to have returned to India, finding perhaps too many forbidden fruits in the Garden of Allah. We, however, welcome him back as this secular country did belong to him before it was cut into bits.

That what Gandhiji failed to achieve Vijoo Bhat has sworn to establish—a Ram Rajya—with Prem Adib as "Ram" and Shobhana as "Sita". When the crowds saw our modern "Sita" on the race course on the Derby day, they decided to leave Vijoo's "Ram Baan" alone.

That while Director Vedi's marriage with Geeta Nizami is on the rocks these days, another Hindu-Muslim-director-star marriage is on the anvil—probably in Kolhapur. Let us wish the new aspirants better luck.

That our film producers did not know of Gandhiji's death anniversary and announced their shows as usual for the day till a few stones on the cinemas reminded them of our national tragedy. And they say film producers are educated. They couldn't even read the newspapers.

That Sher-e-Kashmir Abdullah met film-actresses Protima Dasgupta and Begum Para and wondered if the Kashmir war could have been stopped earlier if these two had been put in command. Protima can surely handle a gun alright if she doesn't hit the wrong target.

Balraj Sahani and Nalini Desai make a new team in "Gunjan" a social story of Nalini Films.

That the respectable women of Bombay are wild with the film producers for misrepresenting their race on the Indian screen. It wouldn't be a bad idea if the women marched in army formation and stopped a show or two. We guarantee that the Home Minister won't use his police stick.

That the Bombay Censors are doing their job rather too well these days. They are cutting out songs from pictures and they themselves don't know why. And the producers insist on asking why. It is an impossible situation.

That producers are rather unhappy when a rival producer is called on to censor their pictures and cut out songs shot twice. But when Minister Morarji thinks that every one is as impartial and unprejudiced as himself, what can the producers do?

That the review of "Ram Baan" was so effective that it took away from "filmindia" even the machinery advertisement of Evergreen Pictures who are partners in "Ram Baan". But that doesn't mean that Simplex has ceased to be a good projector. Aren't our producers great champions of free speech? And at their official meetings they invite criticism of their pictures!

That actor Yaqub, the 50 thousand-rupees star of the Indian movies, insists these days upon taking Sulochana Chatterjee in all the pictures in which he plays. Producers wonder why and that too after 30 years experience in production.

That it is not correct to assume that Producer Raj Kapoor has closed down his production business these days because he doesn't advertise. He has at last found his Nimi after burning down a theatre in "Aag" and is these days sprinkling "Barsaat" on the little sapling.

That the man in the news these days is Kishore Sahu, one of our very few really intelligent producers. He is reported to have sold three pictures long before he himself knows what they are really about. But the distributors know and that is enough.

That another man in the news is the mysterious Goverdhandas Agarwal of National Educational Films. He threatens to educate the whole nation with little bits of film and thus deprive the Congress of its millions of blind followers in 7,00,000 villages. We have warned.

That Producer Keshavlal Mody of "Khidki" fame is likely to be appointed as a super censor as he knows the ways of getting things done without much fuss. Why not start a censorship consultation practice?

That the Ranjit "brain-trust" named a picture "Mitti-ke-khiloune" and in the rush of the Derby preparations forgot to give us the "Khiloune" part of it and threw only "Mitti" in our eyes. That is not good sportsmanship for a Derby winner.

Directed by
K. AMARNATH
produced by
M. R. NAVALKAR

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MUSTAFA USMAN KHAN (Madras)

Are there poor people in America too?

Even the golden cupola of a temple throws a dark shadow in spite of all the gold in it and the God beneath it.

MISS B. GANAPATHY (Bangalore)

Do you approve of modern cholis?

So long as they cover the good old things I have no objection.

MAGANLAL P. PATEL (Kampala, Uganda)

Does Sardar Patel smoke?

If he did we would at least know the nature of the fire burning inside.

SURESH CHANDAR (New Delhi)

When I read that Bernard Shaw was looking for an intellectual heir, I thought of proposing your name. Any objection?

Every objection! I have no beard. Why not suggest Socialist Ashok Mehta's name? By the time G.B. dies Ashok's beard will have grown a foot longer.

Why don't Indian housewives ever have a holiday?

Because they have ever hungry husbands.

Does a girl who uses excessive make-up annoy you?

Excessive make-up does and so does no make-up. I believe in women dressing their faces as well as their bodies because the face is the only part of their body women show to the world and it is necessary to present it as attractively as possible.

DIP SINGH (Simla)

Are women news?

Not unless they are young, beautiful and unattached.

Is there any end to man's wisdom?

Not as long as his follies are eternal.

What in your opinion should be the function of the Ministry of Information and Broadcasting?

Anything but what it does at present.

K. S. SANKARA NARAYANAN (New Delhi)

What do you think of the romance between Rita Hayworth and Prince Aly Khan?

There is nothing new in it. Adam and Eve went about it the same way and so did I.

S. D. SHUKLA (Kanpur)

Are nights necessary?

Yes, to pile up sin for the sun to clean.

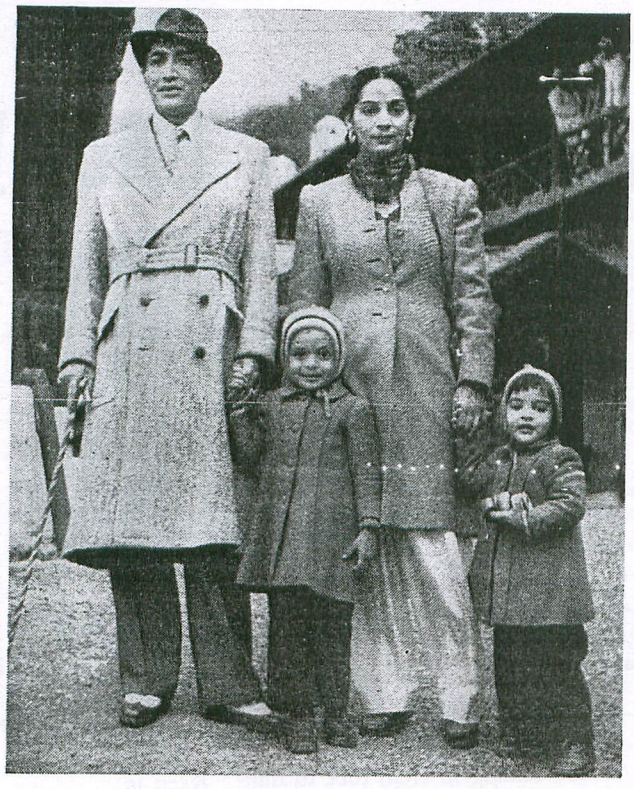
Does Veera sing?

Yes, the song of her talent which has not yet become music for the millions.

SYED MOOSA (Bangalore)

What will you do if you become a millionaire?

This is one problem I shall never have to bother about.



Kishore Sahu, one of our leading producers and directors, is evidently a very domestic man. Here is Kishore with Mrs. Preeti Sahu with the little Sahus—Rohit and Naina —at Naini Tal where they all went to shoot the outdoors of "Sawan Aya Re".

AN APOLOGY

In the February issue of "filmindia" it has been published in a lighter vein that the Sikhs use 'huqqa' to protect their beards.

I have since learnt that the use of tobacco in any form is forbidden in the Sikh religion as one of the main 'Kurahts'. I deeply regret the mistake and apologize to the Sikhs if I have unwittingly hurt their religious susceptibilities.

Baburao Patel.

Will there be a day when we will not have a single policeman?

In Bombay nowadays I see more policemen than citizens.

ARJAN D. BHARWANI (Ootacamund)

I hate ladies wearing sleeveless blouses!

So do I, especially eminent ladies with ugly arms.

Now that India is free, what should be the programme of the Congress?

Gandhiji took the programme with him and didn't even leave behind a copy for our ministers.

Can you explain why Chiang lost China?

The Chinese did not like hot-dogs and doughnuts. They preferred sauerkraut and vodka.

What about the income tax due to India by the producers who have migrated to the Garden of Allah?

Pakistan will collect it and keep it.

RAJESH N. SAXENA (Bhiwani)

What are the things worth seeing in Bombay?

Marine Drive, Maharaj Singh and Morarji Desai.

How will you feel if some gentleman sitting behind you in a picture house happens to rest his legs on the back of your chair just above your shoulders?

If some one does that to me there won't be a gentleman left in the chair behind me.

ISHWAR V. MAHBUBANI (Bombay)

If romance is the privilege of the rich, what is the profession of the unemployed?

Dreams! They are free and fantastic.

What do you think of the person who stole the shoes of Pandit Jawaharlal Nehru at a recent public meeting in New Delhi?

A practical man! He got something at least out of our Prime Minister. We get only high flown lectures.

P. V. KUPPUSWAMY (Trichinopoly)

Welcoming Minister Morarji Desai, Chandulal Shah the producers' president said, "We are poor, we are weak, we are helpless. We have nothing to offer you except thanks and flower garlands." What did he really mean by that?

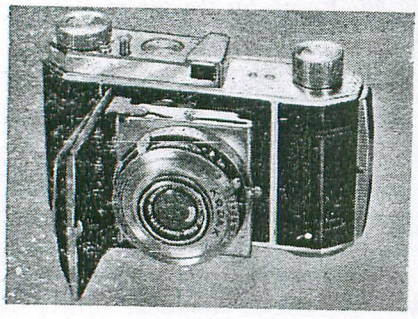
That he has race horses, motor cars, palaces and what not but no power. While the Congress Minister has power but nothing else. That is how both parties became 'helpless'.

Has the advice of the Home Minister Morarji Desai to the film producers at the Ranjit Studio had any effect?

Nowadays when some one mentions Minister Morarji's name, they ask each other: "Who is that man?" In this the producers are only following the Congress leaders—all promises and no action.

GOOD NEWS! THE *Retina* IS BACK!

HERE'S the camera you've been waiting for . . a perfect 35 mm. miniature at a moderate price . . the famous **Retina** available again after many long years!



So small (only 4¾" x 3" x 1½"), it can be carried easily in the pocket, yet it's ready in a moment to produce negatives of beautiful quality capable of great enlargement.

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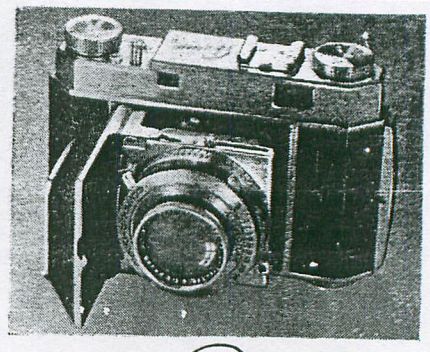
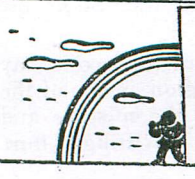


(LEFT) THE *Retina* I
With Schneider **Xenar** coated f. 3.5 lens.

(ABOVE) THE *Retina* II
Schneider **Xenon** six-element coated f. 2 lens, coupled range-finder.



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JAYANT Kr. MOHAPATRO (Patna)

Are you on good terms with Suraiya? Advise her to reduce her fat.

The poor girl works hard enough but I guess she can work off her weight a little more.

What is meant by 'bursting with emotion' ?

See Nur Jehan, Suraiya, Meena and Manorama on the screen and you will know.

How did you build your personality?

I worked hard 27 years, 12 hours a day.

SHIVANAND PRABHU (Kumta)

What should be done when many boys are fighting with one another for the sake of a beautiful girl?

If it is a problem of many they should refer the matter to the U.N.O. and ask for a Commission to be appointed.

B. D. TYAGI (Delhi)

If a tax is imposed upon virgins, will it be of any use to society?

The government will collect huge amounts from the film actresses, because non-payment would amount to a confession.

T. P. JHUNJHUNUWALA (Kanpur)

On Jaipur Congress 65 lakhs of rupees were wasted in pomp and show. Was it a party conference or a tamasha?

It was the victors' vanity fair with the rich on the sofas and the poor on the tent tops. Many called it a disgusting exhibition of Congress democracy. All that money could have built quite a few houses for the homeless poor.

When does love become a monotony?

Marriage is love's monotony.

RAMCHANDER GUPTA (Tukneri)

Why did some people object to Pandit Nehru's kissing Lady Pamela Mountbatten?

Who objected? I did not nor did Lady Pamela. Then what the hell have "some people" to do with it? I kiss my daughter so often and no one objects.

What is a sin in politics?

The whole affair is one big sin.

T. A. RAMANATHAN (Poona)

What is the closest to a woman's heart?

A baby's lips which make her the mother of the human race.

The Yankees say they will one day go to the Moon. Why?

To find out what moonstruck Indians have been doing there for 10000 years.

For what is Hollywood unpopular?

For misrepresenting the whole world including their own little town.

GOPAL BANERJEE (Barrackpore)

Wherein lies the glamour of a girl?

In her youth and refusal.

Sulochana Chatterjee, always a bright and sunny soul, plays a great role in "Nai Reet" produced by India Film Corporation.

MISS SULOCHANA (Madras)

What do you think of women as bus conductors?

If they are nice and polite that is at least something to rest the eyes on, seeing that the seats are never comfortable.

Nowadays Rajaji is more like a saint than a statesman, isn't it?

Rajaji, a saint? We shall have to call back Gandhiji to prove that.

S. P. VASUDEV RAO (Bangalore)

Which is the best way of earning a good name in this world?

This world is not worth all the trouble. The best name we have has been turned into a vote catching device. If they can do that to Gandhiji after 50 years of his selfless service, what is the sense in you and I struggling to earn a name? We can do the next best thing: earn an honest living.

Though the Congress Party is socialistic in its principles, how is it that the Socialists oppose it tooth and nail?

The Socialists seem to be in a devilish hurry for power and they want it before some of them grow bald and unattractive.

HANUMANTHA RAO (Bangalore)

As man advances in age he becomes more talkative. Why?

With years he has collected so much more mat-

M. Ehsan AND
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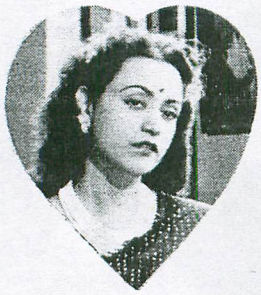
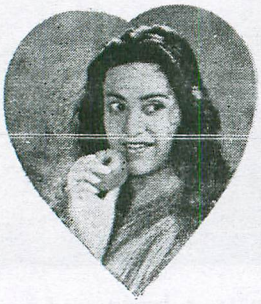
ANNOUNCE

A ROW OF STAR STUDDED PRODUCTIONS FOR 1949



Naseem
IN
AJEEB LARKI



Naseem
IN
FAQIRNI
&
Naseem
IN

CHANDNI RAAT
Music
NAUSHAD

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TAJMAHAL PICTURES LTD.
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SANTACRUZ BOMBAY S.D.

erial for talking that he gives it gratis to the youngsters.

How has a step-mother stepped into this world?

From the itching lap of a man over the praying souls of her step children.

When will India become a land overflowing with milk and honey?

It is already if you count the millions of mothers we have in this ancient land.

SURESH KUMAR (New Delhi)

Does anybody love a statue?

Director Kedar Sharma does but not statues of Lokmanya Tilak or Mahatma Gandhi.

Is this world too bad for you?

Oh no, it is good enough. I get plenty of fun out of it.

How far is it sensible to raise temples in the name of Gandhiji?

We have enough temples and gods already to make our life miserable. The best memorial to Gandhiji would be a Gandhi hospital in every town and village of India where the poor can be relieved of pain and suffering.

Which is the best season for marriage?

When desire is in blossom and dreams disturb sleep.

Do you use a stick while walking?

Minister Morarji Desai does. He has to teach the people something every day and he does it with the stick.

MISS B. N. PRABHA (Bangalore)

What does a lady's hand bag contain?

That depends on the lady's activities. I knew one who carried a knife.

What is your opinion about film stars?

I have a good opinion about most of them. I criticise only their work.

Why do people wear wedding rings?

It is a dog collar for the wedded—a proof of loyalty that rarely exists.

What job would you suggest to a woman?

Managing a man is a job of a life-time.

GUNVANT DESAI (Navsari)

How is it that while kisses and embraces in Indian films are censored by Congress governments, Congress leaders at Delhi publicly embrace foreigners of the opposite sex and their photographs are prominently seen in papers?

Film producers turn kisses into currency notes by flavouring the kisses with desire. Congress leaders use them as conventional courtesies.

MISS AVTAR KAUR (Amritsar)

Why do men stare at girls?

Partly to pay back the cost of the dresses which the girls wear and partly to cover their own naked eyes with a veil of desire.

K. KONDALA RAO (Madras)

Is prohibition good ethics?

Yes, but bad economics.

T. BASKOR (Secunderabad Dn.)

Is it true that women who smoke are unfit to be mothers?

In America almost all women smoke and yet they are mothers, grandmothers and great grandmothers.

S. RANGANNA (Bangalore)

How do you feel when you read in the papers about the Malan gangsterism?

It is a pity we have no Atom Bomb and we won't have one as long as we don't adopt English as a compulsory language of science.

V. S. R. GUPTA (Vizianagram)

Why don't the other governments follow Madras and Delhi in appointing lady conductors for buses?

They will and then perhaps our ministers will travel by buses. At present they are flying over our heads, counting votes for the next election.

M. VEDAVYASA RAO (Cuddapah)

Is there any difference between 'tiffin' and 'lunch'?

Not in the dictionary but in the tiffin boxes. In India a lunch is a rich man's tiffin.

N. M. ADVANI (New Delhi)

Do you know what is the present activity of Ashok Kumar, our prominent film star?

I saw him at the races in an old suit and believed the rumour that he had become a producer.

JAGDISH PRASAD JAIN (Meerut)

Where is Charlie at present?

Selling cycles in Karachi.

Do not directors and producers weep before you when you criticise their pictures?

They do but I weep in return for giving me bad pictures.

A. N. NARAYANA RAO (Mysore)

What is our new policy for newsreels?

Make the reels and keep them in the tins till their news has gone out of news. Any way that is what our Film Division seems to be doing with our newsreels so far.

What is marriage?

A public confession of a private profession.

What is a child wife?

An early symptom of a future malady.

When does a woman's merit really attract general notice?

When the walls of her home enclose love, devotion and service.

When do we infect everyone about us?

When we spray politics and sprinkle religion, the drawing room becomes a lavatory of different stinks.

JUSTICE PICTURES

Present

HAMARI KISMAT

हमारी किस्मत

ہماری قسمت

Starring

AGA ★

SHANTA PATEL

DALPAT ★ ALI ★ MANCHI

MUSTAFA ★ RADHA

SHAIKH ★ MANNAN

and

PRAKASH

PRODUCED BY — *DIRECTED BY*

JAMNADAS PAREKH ★ NARI GHADIALI

Particulars:—**JUSTICE PICTURES**, JYOTI STUDIOS, Kennedy Bridge, Bombay - 7.

Prem Kant, a new comer, makes a good impression in "Aahuti" or "Anokhi Qurbani", a social story of Sansar Movietone.

What does a woman mean when she says to a man, 'you speak like an American'?

That she has done war 'service' with the G.I.'s.

Is death a healer?

It is the ultimate cure for the chronic desire of living.

Is this a good earth?

Yes, but the worms turn too often.

What is mental food?

The Editor's Mail in "filmindia".

Are people really as good as their word these days?

Very rarely as good as good words but often as good as bad ones.

Is a person with a highly polished bald head very amiable?

Not our actor David Abraham! He has a sting in his tongue. And Pandit Jawaharlal Nehru has a temper.

When a youth loves a girl, he loves even her dog?

That is a religious instinct. Don't we touch the bull while entering Lord Shiva's temple?

Have you ever been in Paris?

In 1939. And long enough to smell its filth and fragrance with the same breath.

Does a doctor's profession know any politics?

The politics of free service to political leaders resulting in more prestige and larger practice.

In the slave market of olden days who fetched a higher price, man or woman?

In the markets of men a woman has always been the best buy.

What is freedom according to the present Congress regime?

Freedom to vote for the Congress legislators and then return home and groan.

What is fame?

A silent censure of others less fortunate.

Why is it that dogs wail mostly during nights?

They probably bewail the ability of human beings to sleep over their sins.

Which do you think is a very grave profession?

The grave digger's. His customers never complain.

Is Vallabhbhai Patel a model of sternness?

He looks the goods but he isn't so stern seeing that his little grandson is not at all scared of him.

When does one go fishing?

Only when there is a bait on the hook and an idle hour to kill.

Like many fond parents have you a favourite child?

Yes, Moti my Banjara dog.

When does a husband call his wife a mouse?

When she starts nibbling at his little purse.

Do you like the smoke in somebody else's pipe?

I don't mind a chimney smoking so long as something is being cooked below it.

Is amnesia beneficial to all debtors?

It is a chronic complaint with them but creditors know a cure or two.

Does woman ever confess her mistake?

Not until she makes a bigger one and quotes the previous one as a justification.

We have seen princes made and unmade but not with such speed as now?

That is why we want Sardar Vallabhbhai to live another 25 years at least.

D. A. BENJAMIN (New Delhi)

Would it be possible for you to ask the producer of 'Mela' to visit the Kashmir front to study the soldiers' behaviour with their brothers and sisters here?

Instead of expecting a film producer to improve, why don't you ask your Commander to be more vigilant about our army's prestige?

G. LAKSHMINARASIMHAN (Hassan)

Why Gandhiji's fund is not being collected as fast as that of Kasturba's?

When Kasturba died Gandhiji was living. With Gandhiji dead the nation has lost its conscience. Dead gods get merely the flowers while profits go to the priests.

Are you a spectator?

In this world of hatred and jealousy no one can be a mere spectator, everyone is a victim.

JAWAHIR S. THANVI (Jodhpur)

Why religions were founded, are founded and will be founded in future?

Religion is the conscience of sin. Once in a while some one comes along and excavates the human conscience from the pile of unholy acts and we call it religion.

Which is the favourite game of the Americans?

Making money and when they get tired they play some baseball.

When do you eat your own words?

I spit words, my rivals eat them.

It is said that Pandit Indra is an adopted brother of your wife?

That is right and I have not got over the shock yet.

Who should be called the father of journalism in India?

In India journalism is an orphan profession. Those who grow old become merely old orphans but never fathers.

Who is more extravagant—man or woman?

Woman! Her extravagance keeps the world crowded in the midst of floods, famines, pestilence and wars.

K. L. SESHAGIRI RAO (Mysore)

What makes you hesitate to reveal sex in its nakedness?

Sex becomes a science when stripped and an art when draped. I am an artist and not a scientist.

D. T. BALANI (New Delhi)

Have our actors and actresses done anything to help our soldiers on the Kashmir front?

Under the excuse of helping the soldiers they recently vomitted some old bile against prohibition and film censorship and relieved themselves of a bit of helpless frustration against the government.

H. BHAVRILAL (Bangalore)

Why are you so prejudiced against Suraiya in calling her ugly?

I am not prejudiced against her. I don't even know the kid. I believe what I see on the screen.

Who, do you think, is going to win Suraiya in the field of matrimony?

Whoever does will get a few buildings, a lot of gold and a good-natured girl as I am told.

K. C. MATHUR (Ghaziabad)

I hear that Sardar Chandulalji fears death. Why?

Oh no, he is not that bad. He fears insolvency more and that is why he works hard.

What is the difference between the Indian system of marriage and the English system of marriage?

So long as the purpose is the same, the different systems don't matter.

Are you in favour of Jai Prakash, the socialist?

Absolutely! Provided he stops talking and starts doing things.

Differentiate between Bapu and Jinnah?

Bapu was the father of humanity, Jinnah the father of Muslims.

MISS U. PAI (Bombay)

Why do the dogs of aristocrats bark only at sweepers and beggars?

Human beings have made even the dogs class conscious by naming some as the pariahs and others as the pedigreed ones. Loyal to their masters the dogs play their part loyally.

Is pity a bad thing?

Pity is a demoralizing sentiment. It has a patronising and aristocratic flavour which is highly unsuited to our democratic age. Self pity is worse. It is a murder of one's personality.

What is the yardstick of a person's intelligence?

His conversation which is often silence in the face of provocation.

Should I see the Taj Mahal only in the company of my beloved?

The Taj Mahal is a symbol of a royal lover's fanaticism in love. It is a monument of selfish love to build which thousands sweated day and night for years. Though beautiful in architecture, there is nothing ennobling about it seeing that a crazy king immortalized his bed of pleasure by a mausoleum in marble.

Is hero worship good?

If God is the hero. The rest are idols with feet of clay.

M. B. KANHERKAR (Poona)

Why is 'ace-director' Shantaram deteriorating in quality these days?

He has stopped learning. Men like Kishore Sahu and Raj Kapoor are pushing him back.

MISS SUNDARI REDDY (Kurnool)

I am allowed to read "filmindia" but not allowed to see pictures. What should I do, dear editor?

You are not missing much. If all young girls had wise parents like yours, our pictures would improve quickly.

M. RUKMINAMMA (Gudur)

What was the reaction of black marketeers during the recent cyclone?

They made a fortune selling candles when we had no electric lights. Blackmarketeers cash both fortunes and misfortunes.

My lucky metal is gold. What is yours?

Gold is all the luck the world wants and I am one of the world.

What is the Ranjit studio famous for?

As the place where the film magnates prostrated before Minister Morarji Desai.

How to trick people into lending you money?

Friends are robbed through sentiment, lies and crocodile tears. The professional money lenders lose through their own greed.

What is the best way of getting rid of a car which gives frequent trouble?

Sell it to your neighbour at his price and watch him struggling with it. You will soon get your price that way.

What is it that struck you most in the American women?

Their tongues which struck a tick-tick every second like a clock.

When does a picture make a silver jubilee?

When approximately half a million fools have seen it.

What is the idea of Ranjit Movietone producing 'Jai Hanuman' in 1948?

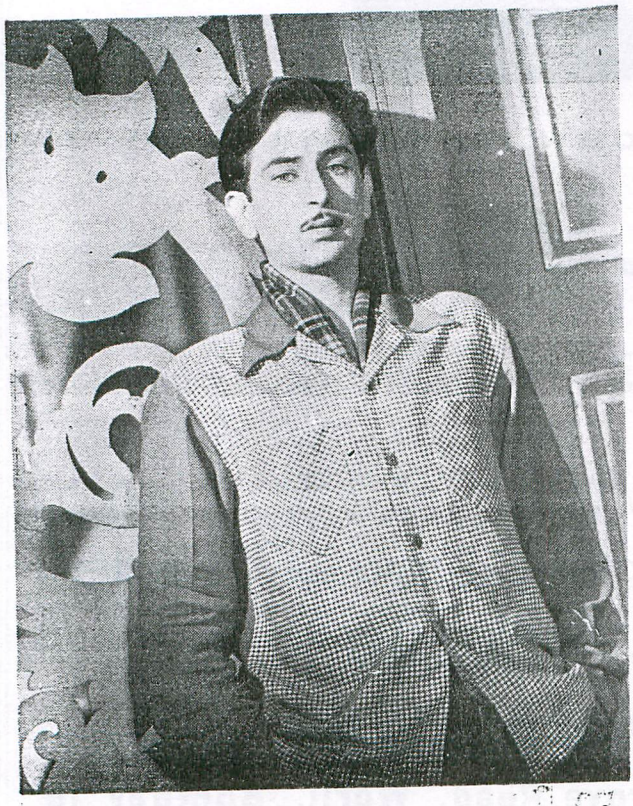
To rejuvenate the grey-haired Sardar with monkey glands.

Is there any objection if I call you "Uncle"?

None whatever so long as you don't expect the uncle to give you presents.

"Mohini" one of the recent Tamil pictures is a story about a magic horse. Who said we are not progressing in the South?

I didn't. I couldn't, seeing that Vasan is taking all the pains to restore the old Ramayana status of the South Indians.



Raj Kapoor, our most popular screen hero, plays the lead in "Sunehre Din" produced by Jagat Pictures.

Don't you think C. R. would look more dignified in Western clothes?

He looked like a circus clown at the Aligarh University when the boys put a red fez on him. At Rajaji's age dignity lies in a man's reputation and not in his dress.

What is Acharya Kripalani's future?

Every honest critic becomes an outcast in a world of hypocrites and sycophants.

What will happen if everyone thinks of himself and his family?

Everyone will have to work hard and earn and we shall have an ideal state.

One of the recent Tamil pictures is called Demon Land. What does this indicate?

The old place of the south on the map of India.

What is the real secret of Russia's toughness?

The hunger of millions all over the world.

Name a film actress who is worth her weight in gold.

Quite a few get gold for their weight but the weight is not worth the gold.

MRS. M. M. BRIGGS (Anantapur)

Why is Aruna Asaf Ali so carelessly dressed?

If politicians look normal, their politics will suffer.

What is the normal time a woman should take to dress?

Before getting out of her bed.

KR. RAJENDRA SINGH (Agra)

Which was the year in which the world was created?

In my case 1904.

MIHIR KUMAR DAS (Dhanbad)

Sir C. V. Raman said that comets are like politicians. What do you think?

I think Raman was being modest. A comet is supposed to bring bad luck only to a king. Politicians kill millions every year.

H. S. RAJAGOPAL RAO (Madras)

What makes a skirt a flirt?

A big bulge in the hip pocket of the trousers.

Madras buses have women conductors. What next?

The ministers' cars will have women chauffeurs.

What is the best way to teach a girl to swim?

Buy her a fine swimming costume and go with a camera to the beach. The rest is simple.

Which is more sacred: Porbandar or Rajghat?

They are the two ends of the same cradle. It is the career in between that has given the nation its altar.

Mr. Winston Churchill is often drawn as a bull dog. Why?

He has a vicious bark which disturbs sleep.

H. BANNERJEE (Poona)

Do you like spinning?

FILMDOM'S MOST CELEBRATED VILLAIN

—YAKUB

NOW PRESENTS HIS OWN PRODUCTION

Ā-E-YE

आईये

Starring :–

SULOCHANA CHATTERJI ☆ MASOOD ☆ NIGAR SULTANA ☆ SHEELA NAYAK ☆ ASHRAFKHAN ☆ INDIAN CHARLIE ☆ VALI and **YAKUB**

Produced & Directed by :– **YAKUB**

Particulars :– **INDIAN PRODUCTIONS**

Eastern Studios 75-77, Love Grove Road, Worli, Bombay 18

No. I consider it a waste of time to do some clumsy spinning in a machine age. It can, however, be practised as a hobby or be useful for political showmanship.

MADANLAL SHAHU (Jodhpur)

Why is your magazine limited to 76 pages only?

Do you want 760 pages for two rupees?

What is your dog's hobby?

He likes the bony legs of my dhobie and sweeper. My Moti is a rare snob.

H. NAGESHA RAO MANAY (Bangalore)

Has anybody seen you in tears while seeing some of the moving scenes in good pictures?

Quite a few pictures have moved me. I am not as tough as my writings.

My friend said that he was having a headache throughout his marriage ceremony. Why?

Married life is one long migraine which only a funeral cures.

What would happen if kisses were to leave scars?

Lips would be fitted with rubber insulators.

What is the record number of questions asked to you by an individual?

There is a guy called Narayan Rao in Mysore. He fires a thousand questions at me every month.

Our leaders were soldiers in the battle for freedom (they say this very often). What are they now?

They are still soldiers firing bullets now.

C. S. N. MURTHY (Bangalore)

Can a wife be a legal adviser to her husband?

She is the law-maker not the adviser.

What do you think is the length of Veera's nose?

Veera has been ill recently and nowadays she looks all nose and no face.

Which was your favourite rendezvous during your stay in America?

The Roosevelt Hospital.

MD. AMEENUDDIN (Karachi)

When does too much of realism spoil a picture?

When Pakistan produces the story called "Ghaddar Nizam" as advertised in some papers from Pakistan.

HIMMAT SINGH BHATI (Jodhpur)

What do you think of a millionaire wearing the Gandhi cap and khadi clothes?

A salesman.

Z. HAQUE (Ranchi)

Is there anything more beautiful than tears?

The eyes that hold the tears. When a man is "moved by tears", he is really worried about the eyes that shed the tears.

MISS K. KUMARI (Vizagapatam)

Our leaders are getting degrees from our Universities very easily?

And both the degrees and the Universities are losing their importance.

SANTOSH SALVE (Kanpur)

Can we expect patriotic sons and daughters from our film actresses?

There is a chance of getting some from those who playback for our stars those songs of patriotism we hear so often on the screen if some of those hot words light up a flame within the womb.

N. R. KAMANI (Bombay)

Had Gandhiji any personality?

In his face was the hunger and anguish of millions. A man whose face reflected millions must be having a divine personality.

K. N. RAO (Bombay)

Can you suggest any way of treating an unfaithful wife?

Divorce her and give her a chance to be faithful to the man she likes. That would be reclaiming one woman.

MISS T. PAI (Bombay)

How does Minister Morarji Desai get time to see even circus shows?

Minister Morarji has already made a public confession about being a normal man and not a sadhu. Normal people need relaxation after the day's work. I wish he would go to the races once in a while and prove that he is completely normal.

How many years will it take for an Indian clerk to possess his own car like his brother in America?

Our enterprise as a free nation has begun with a liability of feeding 370 million starving people. Let us feed them first before we send them rushing about in cars. In America they burn food to keep the prices up.

As I have been jilted very cruelly in love once I intend remaining a spinster. What is your advice?

No man in the world is worth a life-time of spinsterhood. One jilt calls for another. Forget the cad and marry some one who will help you to build your future. The first jilt is always a good jolt to wake up the fighting spirit in a woman. And when a woman fights back she ends by building a home. The jilts and jolts of life should push you forward and not pull you back. For, ahead, round the corner, is the proverbial life which the world is trying to live.

I have an uncle of mine in Pakistan. Don't you think that the insurance companies should demand higher premiums from him?

A Hindu in Pakistan can be insured only by God.

Do you give lifts to people waiting in mile-long queues for buses which never come?

My car has become a family bus with my wife's crowd taking every inch of space and I have to squeeze in somehow beside the chauffeur.

What do you think of a woman at the age of 25 behaving like a child?

Yes, Tears!

In place of the eyes that she always wished to stare at her!

In place of the feet at which she offered her whole life!

Tears
became her

"JEEVAN SATHI"

A
Captivating tale of
Love and Sacrifice Brilliantly presented
by

KHATRI CHITRA

featuring

Sulochana Chatterjee, Hamid, Jeevan, Sudha Rao, Pandit Badri Prasad, Pratima Rani, K. Yeshwant, Shanta Patel, Anwari Bai, Kesarbai — Pandit Iqbal

and

Mumtaz Ali

Produced by **N. A. Khatri**

Written & Directed by
M. D. Baig

Director of Photography:
Dronacharya

Music
S. Mohindar

Director of Sound
Mehta

Production Secretary
K. Yeshwant

Dialogue & Songs
Hamid Khumar

Nearing Completion at
M. & T. Studios

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Khatri Chitra, **M. & T. STUDIOS,** Kurla Road, ANDHERI.

That she is on a man-hunt and wants them over 40 with coin and cars. After that age a man likes women who romp about like overgrown school girls. They tickle his paternal instinct and rejuvenate his desires.

GOPI KRISHNA PUROHIT (Kishangarh)

Why has the Marwari dance disappeared from the films?

Every good thing that comes to our screen comes in the shape of an epidemic. The first wave has passed. We shall soon have another one.

GIRISH C. SHAH (Lucknow)

What is the difference between truth and God?

Truth is dangerous, God is harmless. Try some truth on the Congress ministers and you will be in jail. You can defame God and still run all over the world a free man.

NARAYAN (Suva, Fiji)

How did you feel when you came across one of those American giggling girls when you were there?

That's an impression Hollywood has given you of American girls but the American girls are not what Hollywood wants us to believe. They are smart, hard working girls who don't depend on their men for a living. People who work hard have no time to giggle.

Is producer W. Z. Ahmed producing any films in Pakistan?

He is producing stage plays. I guess he has had enough of film production.

How old is Suraiya?

Over 50 pictures old, I guess.

S. R. JAISWAL (Nagpur)

What kind of India did Mahatma Gandhi think of?

Ram Rajya! We have already attained the latter half and are frantically searching for the first half.

OM PRAKASH SHARMA (Shikohabad)

Why is it that these two girls Suraiya and Nargis charge so high? Are they the only good artistes?

Though Nargis is good in pathetic scenes, Suraiya is hardly a good artiste. But both the girls are in luck. Suraiya buys houses with her huge profits while Nargis spends her earnings on making her brothers—producers and directors.

DUNGAR MAL (Beawar)

What is there between man and heaven?

The hell of a world with its struggle and starvation.

BHAWANI SHANKER (New Delhi)

How is it that mostly only the refugees are seen with brand new cars at Connaught Place in New Delhi?

The refugees have only recently come to India and they had to buy only new cars. A car can't look old in a year. Can it?

RAMESH L. NAIK (Surat)

What is the role of a wife in a man's life?

She must grease the wheels to make it easier for the man to pull the cart.

B. SURYA RAO (Tatanagar)

Where is India today?

Buried under the white cap.

AJIT SINGH KALRA (Amritsar)

What are the aims and objects of Uncle Sam's Marshall Aid?

Marshall Aid is an export indent for Uncle Sam's goods.

N. V. PRAHLAD (Secunderabad)

Why don't some of our film poets present a fine national anthem to the country?

We haven't any poets in the film industry—only word pasters.

What achievements of the Independent government since 15th August 1947 have your commendation?

We are still at the alphabet of our freedom—the Constitution and 20 months have passed.

R. C. SINHA (Ajmer)

If you will give a hard kick on the stomach of a hungry man, will his appetite increase or subside?

He will see red. That is how we are creating Communists, with kicks on hungry stomachs.

SAYED FAZAL P. M. (Quilandi)

Can cocoanut oil influence the culture and mental make-up of men?

Oil has given the Americans the leadership of the world—but that is not cocoanut oil with which our leaders massage their legs.

PURUSHOTTAM RAJ R. (Katmandu, Nepal)

What is the dream that won't come true?

Peace—a beautiful dream in the midst of the nightmare around.

What is the difference between the rich and the poor in free India?

The poor are the voters and the rich remain the looters.

MISS NIRMALA (Mercara)

Who is the most respected man in the Indian filmdom?

Mr. Kapurchand! He is worth some crores.

O. M. VENKATRAMAN (Cocoanada)

Is a chaste wife one who never looks at other men?

She does but with loving eyes of a sister.

What are the main points of difference between Socialism and Communism?

Socialism is a shivering philosophy half-way between Capitalism and Communism. It is scared of the red future and looks at the purple past with regret.

Will you join me in condemning the bad habit of smoking?

You can have greater company—Minister Morarji Desai.

What are the things which we Indians have learnt from the Britishers during 200 years of rule in India?

They have taught us communal hatred, petty jealousies and corruption. The British never brought their racial virtues to India. They planted only their colonial vices.

The news in the dailies that the Prime Minister of India does not know his monthly salary provokes laughter. What do you say?

It excites ridicule and proves the incompetency of the man to be at the head of a big country. But all that is perhaps a symptom of the typical Nehru aristocracy which looks with lofty contempt at money and other little things of life which the poor need for their daily hunger.

Will there be an end to this world?

Yes, when you and I die.

I hope I am right in my conclusion about you that you take delight in the abuses of the film producers?

I make them pay for their odd luxury of abusing me and they pay well. Everything is expensive these days, including abuse.

T. C. NARAYANAN (Mangalore)

Who is the second greatest egotist in India?

I am the first. An egotist does not admit a second one.

A. S. NAIDU (Secunderabad)

How is it that I don't find any advertisement of New Theatres pictures in "filmindia"?

The New Theatres and their pictures are so well-known that they don't need to advertise in a magazine that cannot guarantee reciprocal service.

S. A. PADMANABHAN (Bangalore)

Do you think twice before you reply?

A hundred times, son, because with the words I sow I reap a living.

BHAGWAT NIRMAL (Patna)

Is there a limit to love?

Life is the limit and Gandhiji reached the limit.

Suggest some means to avoid sexual attraction?

Drop your eyelids and close the windows through which temptation enters.

RAHMETULLAH (Bombay)

Do the Americans spit on the roads as we do here in India?

No. They put some chewing gum into the mouth and with its help swallow the spittle.

R. M. ARTAGNAN (Ernakulam)

How is the greatness of people measured?

Nowadays by the length of the columns newspapers give for their obituaries. Newspapers are a bit generous in our new-found freedom. They find greatness in almost every corpse these days.

N. V. R. SWAMY (Negapatam)

Fifty years hence suppose a teacher asks a boy, "Who was Gandhiji", what reply do you expect him to give?

India's greatest revolutionary. He prepared Indians for freedom but they mistook it for license. He died three years before he was actually killed and his followers buried his memory in temples and chanted his name only when in political distress. They murdered even his memory.

NIRMAL (Rewa)

How is it that Nehru is admired more abroad than at home?

Where did you get that notion? Nehru is the idol of millions in India but there are millions overseas who do not even know him. I have travelled far and wide and I should know this better than others.

S. REHMAN (Bombay)

What pleasure does Chandulal Shah get in horse racing?

The pleasure of profits! Chandulal's whole life has been one long race for profits.

J. M. PUROHIT (Bombay)

What is the difference between a white khaddar cap and a red cap?

The white khaddar cap because of its inherent non-violence, often gets dyed in its own blood.

S. VENKATACHARI (Madras)

If China falls a prey to the Communists will the other Asian countries be affected, particularly India?

The speed at which the Chinese Communists are travelling at present, it won't be long before they shake hands with Stalin across India.

VIJAI KUMARI (Kotah)

What is the tempting bait to attract educated girls to films?

Money and glamour attract all girls—educated or not. Art is, of course, the subsequent apology.

MISS MOHINI C. NAWANI (New Delhi)

When people abuse you, I don't listen or reply to them as I know, 'silence is the best reply to fools'.

Abuse is a compliment in which words are misused. People don't abuse all and sundry.

R. C. WHIG (Delhi)

Should one marry without a bank balance?

Never. It is a double suicide.

L. C. KUMBHAT (Jodhpur)

Have you any ability in song writing?

I wrote a few which Pandit Indra claimed as his own. So I stopped.

Should a blind man marry?

Every man who marries is blind. Faith in his wife robs him of his eyesight. In marriage a blind man hasn't therefore a greater disadvantage than the one with eyes.

Are you an orator?

Only when in a temper. Otherwise I don't think it is worth wasting words.

S. K. RAHMATULLA (Cuddapah)

Can there be a girl in the film field loyal to her legal husband?

Recently I saw some photographs of marital kissing published in a film mag. Isn't that a proof of loyalty? It is a pity, however, that film stars have to submit such printed evidence of their virtues.

K. SHAKUNTALA (Mysore)

What will be the future constitutional set-up of the Hyderabad state?

Hyderabad will ultimately become a Christmas cake.

MRS. P. K. SINHA (Lucknow)

Have our politicians a sense of humour?

The only one who had a rare sense of humour was murdered.

N. VENKATESAN (Nagore)

At what age do you intend retiring from active service?

With the present cost of living, dying in harness seems to be the only prospect.

M. RAMAMOORTHY (Kurnool)

I am really very proud of having a friend like you in Bombay. Do you feel the same?

I do provided you keep yourself in Kurnool.

B. SHANTARAM (Coimbatore)

Is heaven full of angels?

Must be seeing that it is so difficult to get in there.

RANGA N. SONAR (Sholapur)

What will be the effect on our film industry when it is nationalized?

Criminals will be replaced by idiots.

PRASAD S. N. (Ranchi)

The Bengalees claim that they have produced the best pictures in India?

It is a fact that India's best pictures were once produced by the Bengalees. But today they produce some of the worst ones.

A. R. VASA (Bombay)

How can our screen pay the best homage to the memory of Mahatma Gandhi?

By leaving him alone and not by presenting caricatures of his life. Let us have at least one saint undefiled.

Why do most film stars remain unmarried?

Producers don't like to negotiate business with husbands. Married stars usually get fewer contracts.

N. BHAGWAN (Mysore)

How is it that the Home Minister of your province, Mr. Morarji Desai, is not taking any action against the two multimillionaires of Bombay: Mr. Subedar and Mr. Modi who have deprived thousands of poor people of their legitimate shelter by constructing new theatres, though he (Morarji Desai) is well known for his impartiality?

Ask him yourself. Here is his home address: The Hon. Shri Morarji R. Desai, Home Minister, Ridge Road, Malabar Hill, Bombay.

S. HASAN IMAM (Calcutta)

In what way can India give effective aid to the Indonesians in their struggle for freedom?

Indians can't help themselves leave alone Indonesians. All we can do is to stop the Dutch planes flying over us and pass a few pious resolutions. Only the strong can help the weak and a nation's strength lies in money and armaments.

S. A. GHAFOOR (Madras)

Will Islam perish in India?

Never! And why should it in our secular state? Islam is a great religion but its very democracy has been turned into fanaticism by some of its followers. That is also true of many other religions and it is a great pity because never before did humanity need religion so badly as now.

FRANCIS D. SOUZA (Sholapur)

How much is a vote worth to a true citizen?

Nothing these days. With 700000 villages packed with white-cap voters, an intelligent voter doesn't get a dog's chance to be a good citizen.

NARESH CHANDRA (Lucknow)

Is novel reading a waste of time?

Absolutely! It is a mental debauchery.

IMAM KHAN (Madanapalle)

What has become of Shantaram's Rajkamal Kalamandir? Has the mandir done any useful service to our society?

It has produced "Bhool" a picture in which the hero takes a maiden behind a bush and she returns a virgin no longer. That seems to be Shantaram's idea of service to society.

PRADEEP S. TANNA (Kandivalee)

Can we go about in society unshaved without annoying anybody?

Ashok Mehta, the Socialist leader of Bombay, goes about with a year-old beard and is garlanded by many.

Is a child in the cradle the best symbol of 'sleeping beauty'?

Anything sleeping is beautiful except fortune.

Do you know that millions of boys and girls are denied what they love most—an easy access to you and Sushila?

If we meet all who come to see us who will write filmindia every month? And why turn a hard-working journalist into a Congress minister? Don't you all want a good magazine every time?

AMAR NATH CHAKRABARTY (Ajmer)

"Democracy ends in despotism". What is your opinion?

Not if the voters are educated. In England they kicked out the war-mongering Winnie overnight.

Virtue is not always rewarded. Why?

Virtue is modest and doesn't intrude asking for recognition.

If you become the Home Minister of Bombay what will be your first order?

No garlands—no waste of flowers; no speeches—no waste of public time; more work and less showmanship; more pay and no wrong notions of sacrifice. Running a government well is hard work and people must pay for it.

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MOTILAL

SITARA

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D. D. TUNGIKAR (Hyderabad Dn.)

Pakistan is the 'Garden of Allah', the firdous, heaven and paradise; the fairyland, wonderland and mystery land for Muslims?

Then why are you still wasting our secular sunshine?

M. C. PANDE (Lucknow)

When does a man rest in peace?

When he travels horizontally on his way to another world.

B. B. BHANDARI (Mangalore)

I want to become a film critic. Is there anything good in store for me?

You can collect some rare abuse from the film producers.

CHANDRA BHUSHAN CHOUDHARY (Darbhanga)

Will India welcome Communism one day?

India can't escape it—welcome or not.

PURAN CHANDRA PANDE (Lucknow)

What does Indian democracy lack?

Just democracy! The rest of the tricks we have inherited.

IVOR G. J. D. SOUZA (Ahmedabad)

Why is it that a man takes a lot of trouble trying to get one woman and when he has got her he spends the rest of his life thinking what a hell of a time he could have had with a whole lot of women if it weren't for her?

That is marriage and there is no why to it.

What are we to do with old love letters?

Destroy them at first sight. Old love letters contain a conscience which has grown whiskers—too uncomfortable for present purposes.

DEV DATT MEHTA (Bangalore)

How much time do you think it will take to establish economic stability in India?

We have been ruthlessly robbed by the British and it will take a very long time before we are able to find two daily meals for millions of hungry souls.

MASTER BONIFACE FERNANDES (Sawantwadi)

What is the difference between love in olden times and love in present times?

In olden times love sighed and often died in cloisters. In the present days love spits and is often coughed out on beaches.

A man is known by the company he keeps. Is this maxim true with a woman?

The company decides a woman's reputation and character.

T. K. PATTABHIRAM (Bombay)

Is politics a game?

And what a game with every hit below the belt!

C. SATYANARAYANA (Kurnool)

Most women like to wear high-heeled shoes. Why?

High heels lend some stature to romance when on feet.

MRS. SAVITRI (Cawnpore)

Ta—ta, what does it mean?

End of boredom!

A. S. GHATI (Anantapur)

What is the easiest way you suggest to become a rich and popular man?

There are three ways of becoming rich: birth in a golden cradle; work hard and save or be a blackmarketeer. But to be popular, there is only one way: serve the people. You can't be both rich and popular in these days with millions starving.

KUMARI GEETA DUTTA (Calcutta)

A girl friend advises me, "When you are married, And your husband is cross, take up a broomstick in hand, And say 'I am boss'! Do you agree?

I do if the woman is dumb.

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The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR MARCH 1949

1st Prize: Rs. 100|- to A. N. Narayana Rao (Mysore); 2nd Prize: Rs. 80|- to H. S. Rajagopal Rao (Madras); 3rd Prize: Rs. 50|- to Jawahir S. Thanvi (Jodhpur); 4th Prize: Rs. 40|- to Miss U. Pai (Bombay); 5th Prize: Rs. 30|- to Mustafa Usman Khan (Madras) and 20 consolation prizes of Rs. 10|- each to the following:—Suresh Chandar (New Delhi); Arjan D. Bharwani (Ootacamund); Ishwar V. Mahbubani (Bombay); P. V. Kuppuswamy (Trichinopoly); Jayant Kr. Mohapatro (Patna); B. D. Tyagi (Delhi); T. P. Jhunjhunuwala (Kanpur); T. A. Ramanathan (Poona); Suresh Kumar (New Delhi); Miss B. N. Prabha (Bangalore); Gunwant Desai (Navsari); N. M. Advani (New Delhi); M. Rukminamma (Gudur); H. Nagesha Rao Manay (Bangalore); Santosh Salve (Kanpur); Miss T. Pai (Bombay); Sayed Fazal P. M. (Quilandi); Purushottam Raj R. (Katmandu, Nepal); O. M. Venkatraman (Cocoanada) and Pradeep S. Tanna (Kandivalee). Money Orders are being sent to all the prize winners.

FROM the PEACE OF A FARM LAND
IN TO THE HEART of
WAR-TORN
HUMANITY
MOVES THIS STORY OF
SIPAHIYA
Starring
MADHUBALA • YAKUB
AGHA • ALTAF • CUCKOO &
HUSNBANU
DIRECTED BY
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SUPER PICTURES, FAMOUS CINE LABORATORY, MAHALAXMI BOMBAY.

NIGAR SULTANA—

This dynamic star with her sparkling personality is becoming more and more popular every day. Here she is at her best in "Sunehre Din" produced by Jagat Pictures and directed by Satish Nigam.

The amazing story of....

A woman blessed

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'S PICTURE! *IT'S A MONEY PICTURE!*

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Ever popular and charming Rehana stars in one more social story, "Sunehre Din", produced by Jagat Pictures and directed by Satish Nigam.

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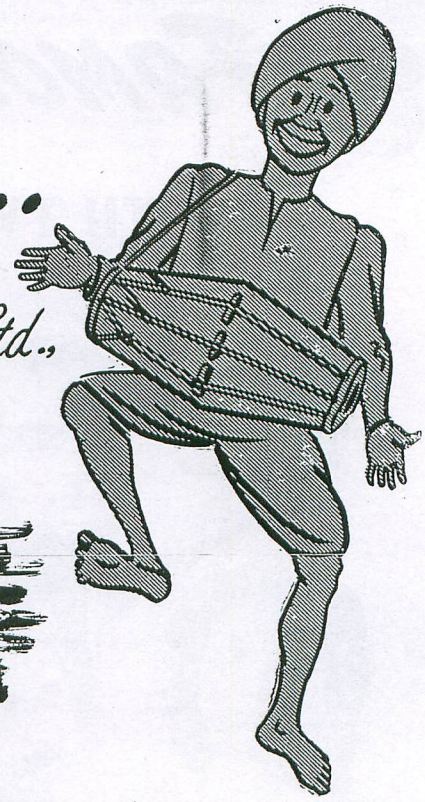

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FAMOUS TO THE FORE!
WITH TWO MORE ONCOMERS —
Bari Bahen
★ Starring ★
SURAIYA
REHMAN
ULLHAS
and
GEETA BALI
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"Stop Selling Patriotism" Say India's Ministers!

(We reproduce below some of the letters which we have received from our popular leaders in response to our editorial article, "National Suicide", which appeared in the January 1949 issue of "filmindia". These opinions carry weight because they are from people in office and film producers would do well to read them carefully and revise their production schedules.)

"Commercialising Nationalism," says the Hon. Sardar Swaran Singh, Home & Revenue Minister of the East Punjab Government.

The Hon. Sardar Swaran Singh

"I am at one with you in calling halt to the undignified practice of commercialising nationalism through the agency of the screen. The mighty struggle involving deathless sacrifices of a whole nation to achieve political emancipation is too sacred a theme to be exploited on a profit and loss basis.

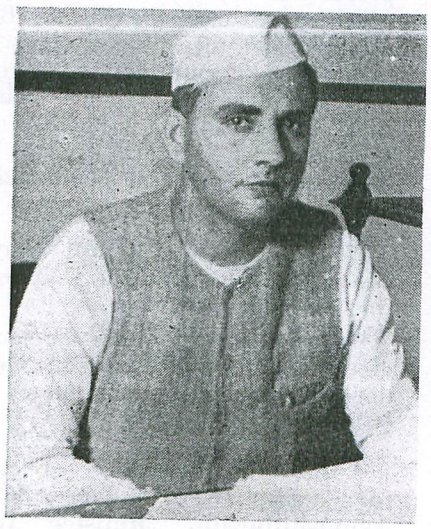
"The screen versions with scarcely an exception present a grotesquely garbled picture of how India wrought for freedom. In the first instance no count is taken of the intellectual and spiritual contribution made by our leaders. Then undue emphasis is laid on the so-called underground activities of certain workers. It is all in bad taste and even dangerous in its appeal to the susceptible youth. Let us hope that such pictures are but a passing phase and will be finally replaced by films informed by a high purpose, inspired by a noble ideal and revivified by a truly artistic and aesthetic sense.

"I wish you and your excellent magazine every success."

"Inculcate spirit of lawlessness", says the Hon. Capt. Ranjit Singh, Minister of Public Works, East Punjab.

" I have carefully gone through the editorial article "National Suicide" in the January issue of "filmindia" and find myself in entire agreement with the views given expression to therein. Although personally I am not by temperament fond of visiting cinema houses yet I greatly acknowledge the colossal value and importance of motion pictures in the field of education and propaganda.

"The right sort of pictures, I believe, go a long way in elevating a nation but those which abound in themes of arson, loot, robbery, shooting, dislocation of communications and underground plotting, are nothing but revolting to a citizen of a free State as they inculcate in the mass mind the spirit of lawlessness.

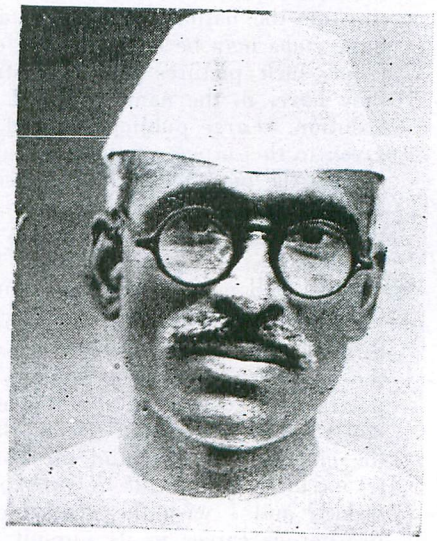


The Hon. Capt. Ranjit Singh

They may have some value in a slave country struggling to be free by violent means but surely they can have no place in a free and independent country pledged to 'Ahimsa'."

"Contribution to violent and anti-national programme" says the Hon. Mr. Jaglal Choudhry, Minister of Public Health and Scheduled Class Welfare, the Government of Bihar.

"Cinema, like intoxicating drugs, is a business which prospers on the weaknesses of the mass mind. They say intoxicants in medical doses are good for a man's health. It may or may not be a fact. It is for the doctors to say which way the truth lies. But to all laymen it is evident that the mass mind grasps at the baser sentiment produced in a cinema show. 'Sant Tulsidas' is a religious depiction of a great saint's devotion to God incarnate as Shri Ram Chandra. Even in such an ennobling show the mass mind is attracted more to the great saint's approaches to 'Ratna'. What to say of other films where love affairs reflect all through!



The Hon. Mr. Jaglal Choudhury

"The same is the case in some of the so-called patriotic productions. The mass mind has greater appeal for the romantic aspect of the show, the detailed technique of train thefts, revolver shootings, blowing up bridges, wrecking communications and general sabotage, rather than to the motive behind these bold acts of rebellion against a foreign ruler. In

the light of our present freedom these acts of rebellion now look like just so many anti-social crimes and have the evil potency of training the mass mind in preparing for a bloody revolution in our country which the communists, the socialists, the sanghites have in their mind. Such pictures will make probably a greater contribution to the carrying out of the violent and anti-national programme than any politician can through the press or the platform.

"I congratulate the Editor of the "filmindia" in boldly bringing out the salient defects of the so-called patriotic pictures to the notice of the leaders, in whose hand the destiny of the nation now rests, and hope steps may be taken to take out from such pictures the evil sting they have, in the name of 1942 revolution. Large publicity should be given to this aspect of these pictures so that the mass mind is not poisoned by them; else while the man in the cinema business will fatten on the weakness of the people, the country will go to wreck and ruin.

"I had an occasion of going through the January 1949 issue of the paper and to me it appears to portray to the readers ably the evil consequences of cinema shows. Both the cinema magnates and the country at large will profit by such portrayals and I wish the magazine a prosperous career in its pursuit."

"Degrade our historic struggle" says the Hon. Mr. Nityanand Kanungo, Minister for Law, Government of Orissa.

The Hon. Mr. Nitiyanand Kanungo

"I cannot claim to judge artistic merits of films as I have seen very few of them. But it does hurt me and many others, to see the unique character of our struggle for liberation vulgarised in their presentation in some of the films that I have seen. The deep significance of our struggle was in its novel feature of non-violence and though many of us like me could practise it very imperfectly, yet neither the country nor the individuals were ever proud of their shortcomings. Stunts and sensations degrade the portrayal of our historic STRUGGLE and I hope profit-seekers should leave alone this theme."

"Exploiting prevailing popular sentiment" says the Hon. Mr. V. Kurmayya, Minister for Harijan Uplift, the Government of Madras.

"I have read with deep interest your spirited editorial article in the "filmindia" for January 1949 under the caption "National Suicide". I am an occasional picture-goer but keenly enjoy reading the "filmindia", easily one of the most delightful picture magazines in the country. I fear that the average picture-producer in this country like any other foreign producer is essentially a business man who seeks to exploit the prevailing popular sentiment for money-making and does not bother about the ultimate and indirect effects such as you emphasize. I heard it said that crime in America increased to sensational proportions as a result of serials which were once the vogue. But surely out of the millions who witnessed these serials only a microscopic section with criminal mind tried to fashion their methods after the manner of the stunts depicted in these early American motion pictures."

"Praiseworthy attempt" says His Excellency Mr. M.S. Aney, the Governor of Bihar.

"Your attempt to raise the level of the pictures and carry on a continuous propaganda in favour of it is no doubt praiseworthy."

"Maintain high level of culture" says the Hon. Mr. T.S. Avinashilingam, Minister for Education, Government of Madras.

The Hon. Mr. T. S. Avinashilingam

"The great problem facing the film industry is raising the level of the pictures. The fact that many of our people see the films all over the province is itself a reason that it should be maintained in as high a level as possible. I would like to point out that entertainment can be combined with higher life and it is not necessary to stoop down and create lower tastes to provide a good entertainment. I understand many of the producers are also anxious to co-operate in the production of films of better quality. But to help them to produce higher films, it is the duty of the Board of Censors to see that films with low tastes do not get an undue advantage. Complaints have been made by producers that want of strict action on behalf of censors with regard to voluptuous and low films makes it difficult for them to produce higher films.

"God willing, we shall create a hardy and a great people in this country. Pandering to lower tastes is not the best way of creating such a people. It shall be our duty to see that in all aspects of our daily life, we should maintain a high level of culture."

"Inflaming their passions", says the Hon. Mr. R.K. Patil, Food Minister, Government of Central Provinces.

"I have read the editorial article "National Suicide". I am afraid not having seen personally the films referred to therein I am unable to

The Hon. Mr. R. K. Patil

say how far they are anti-national. But apart from this there are a great majority of films in India which are anti-national because they corrupt the minds of the young by inflaming their passions and creating in them a desire for a sex life which is neither natural nor pure. I am aware of the educative value of the films, but I am afraid the film trade has blindly copied Western standards and in doing so has corrupted itself and the nation.

"If Filmindia could indicate the lines on which film industry should develop so as to assist in building national character it shall serve a great cause."

"Film, index of national life", says the Hon. Sri H.C. Nasker, Minister for Forests and Fisheries, Government of West Bengal.

"The Hon'ble Minister has gone through the editorial "National Suicide" published in this issue and has greatly appreciated it even though he does not agree fully with the views expressed therein. His view is that the film is the index of national life and the great struggle into which our nation was plunged to win the freedom is naturally a suitable theme for films.

"What appears to him to be really wrong with modern films is that the producers do not set any value to the educative side of films or to the fineness of the art. With an eye on the box-office only, they produce films of cheap quality to attract the masses.

"In his opinion, the depicting of rebellions in a country struggling for liberty is not exceptionable if you also, at the same time, teach how the people should behave in a free country."

"Public opinion needed" says His Excellency Mr. Asaf Ali, the Governor of Orissa.

"I have had occasion to glance at "filmindia", and consider it a well got up periodical. Like most other industries the film industry in India, though greatly patronised is capable of improvement. The criticism to which my attention has been invited is trenchant, but perhaps the

H. E. Mr. Asaf Ali

balanced presentation which the critic has in view is usually the result of 'public opinion'."

"Cheap sensationalism should be avoided" says the Hon. Dr. John Mathai, Finance Minister to the Government of India.

"I have perused your editorial article "National Suicide" with interest. While I do not agree with all that you have said in this article, I agree that cheap sensationalism in films with its emphasis on violence should be avoided as far as possible."

"Rightly condemned destructive teachings", says the Hon. Mr. R. Agnibhoj, Minister of Public Works, Government of Central Provinces & Berar.

"I very much appreciate your warning against 'national suicide' in the cinema world. You have rightly condemned the destructive teachings and depictions in the latest pictures in the name of Indian nationalism and have warned all concerned, specially the patriots and politicians to beware of it. But, at the same time, this is not the only sphere where some anti-national teachings and tendencies are inculcated. The objectionable and filthy pictures, which are degrading the lives and morals of our people, are running unhampered in quite a good number.

"I really feel like seeing the hero of your editorial that is Shri Chandulal Shah, and would like to hear his "Inglis" and mark his "plezar". I thought as if you are going to depict him in some of the coming pictures and this is the background for the coming events.

"I do not know much of the pictures, the actors and actresses and the film industry politics. But, I really wish that when the pictures go out for consumption in the market, where all types of people—both males and females, young boys and girls—see them in large numbers, they should impart education, pleasure and happiness and give moral strength, and I hope that Filmindia will make proper efforts in this direction."

The Hon. Mr. R. Agnibhoj

Before Lalloo or Radha knew where they were, the full moon made their hearts beat fast. No wonder, the pupil and the teacher came closer.

Lalloo started learning to become a graduate and thus qualify himself for Kitty's love. He found a good tutor in Radha.

Radha often treated Lalloo like a mere schoolboy but Lalloo was not prepared to put up with it. He must be taught and in right earnest.

Radha was all joy when she found Lalloo preparing for his degree examination. Her efforts had not gone in vain.

And he now qualified to wed his dream-girl, the fascinating Kitty.

His dream materialised and Lalloo, the erstwhile object of Kitty's ridicule, was now the idol of her worship.

Glimpses from "SANWARIYA"

A FILMISTAN PICTURE

It was only then that Lalloo realized how empty his life was without Radha and he pined for her for hours.

Radha, meanwhile, took to the noble profession of nursing, leaving Lalloo and Kitty together.

Little did she know, however, the anguish and pain Lalloo felt, paying the price of his mad infatuation for a heartless flirt.

But Radha was a noble-hearted girl. She was full of affection even for Kitty—the beloved of her beloved.

While Kitty was planning Radha's death, little knowing that she was preparing her own funeral,—

To clear the way for Radha and Lalloo and make Radha happy ever after.

NOW ON THE SETS

Producer Director

K.B. LALL'S

Angrai

MADHU BALA

PLAYING THE FEMALE LEAD

AKASH CHITRA

PARTICULARS:

Famous Cine Laboratories & Studios, Haines Road, Mahalaxmi, Bombay 11.

OUR REVIEW

Kishore Sahu Gives A Technically Attractive Picture!

Kamini Kaushal's Sparkling Performance In "Nadiya-Ke-Par"!

With the sensitive and impressionable mind which Producer-director Kishore Sahu has, it is not surprising to find in his pictures the best technical bits from different foreign pictures and quite a few attractive situations from many stories read or seen by him. With his natural genius for giving such pickings his own flavour, Kishore often makes a familiar subject look different and that is how "Nadiya-ke-Par" looks with its modern Dushyanta hunting a tame deer and meeting his Shakuntala in the cloisters of a forest with a river full of tragedy and tears separating the lovers.

And that is why, perhaps, the picture opens with Hitchcock's technique and ends "Rebecca"-like in the river. Many a picture and its technique thus contribute to make a Kishore Sahu picture an attractive fare for the Indian screen.

And yet we do not condemn this procedure as in picking up the best from his impressions, Kishore is fast progressing towards a versatile expression of art which may one day lead him to his ideal picture.

LOVE ACROSS THE RIVER

Of the three pictures, produced by Kishore Sahu for Filmistan recently, "Nadiya-ke-Par" is easily the best technically. In fact, the latter half is superb in technique and as such easily becomes a praiseworthy landmark of the technical progress of our film industry.

The story is an attempt to bring together two classes of society, the aristocrats and the fishermen, on the common grounds of love. The river between the two groups of settlements therefore becomes a symbolic gulf to be crossed over with the bridge of love. But the two young loving ones never succeed in bridging the gulf and are ultimately drowned in a whirlpool in the midst of the river leaving hearts on either side more sore than ever before.

NADIYA-KE-PAR

Producers:	**Filmistan Ltd.**
Language:	**Hindustani**
Story & Dialogue:	**Kishore Sahu**
Lyrics:	**Moti**
Sound:	**M. M. Kaka**
Photography:	**K. H. Kapadia**
Cast:	**Kamini Kaushal, Dilip Kumar, Sushil Sahu, David, Gulab, Maya Bannerjee etc.**
Released At:	**Roxy, Bombay.**
Date of Release:	**18th December 1948**

Directed By:

KISHORE SAHU

Kunwar, the college trained young brother of a Zamindar meets Phulwa the daughter of Damri, a fisherman who nurses an old feud with the Zamindar.

They fall in love and in spite of opposition from the elders carry on their romance. Bala, a young fisherman who took deep breaths at the sight of Phulwa, becomes the evil genius of the plot and uses the ears of both, the Zamindar and Damri, to drop in whispers of mutual hatred.

Realizing the need of Phulwa for a husband, Damri decides to hand her over to the man who excels all in a boat race across the river. This race is won by Kunwar dressed as a fisherman and Phulwa is given to him in marriage. But before they could share the common bed of matrimony, Kunwar's disguise is exposed and trouble starts for the lovers.

After a number of escapades, we reach the climax in which a grand shooting war takes place between the aristocrats and the fishermen. The lovers try to escape in a boat but right in the midst of the river they are drawn in a whirlpool and drowned. The end is tragic.

PICTURESQUE PRESENTATION

The picture contains some exceptionally beautiful shots of the river and the boats. The riverside atmosphere is realistically portrayed. The photography is beautiful in parts but the sound recording is rather careless. Most of the dialogue and many of the songs are in a local dialect and therefore pass over the heads of the average filmgoers used to straight Hindustani. The tunes are not attractive. With the exception of very few spots, the picture is pretty well directed but always with more emphasis on the camera than on the emotional requirements.

From the players, Kamini Kaushal gives a sparkling performance in the role of Phulwa. Coy and coquettish throughout she plays her part beautifully.

Dilip Kumar, who plays the hero, gives his stereotyped performance and becomes boring, being seen in too many pictures recently. The boy has no new tricks left, it seems. Gulab who plays a crazy fisherwoman overdoes her part by giving her screechy laughter too long. David, who plays father and pimp at once, fails to convince in either aspect. Sampson plays Damri in an unnecessarily stagy manner. Sushil Sahu plays "Bala", the jealous fisherman excellently and in doing so proves that he can do serious roles better than the frivolous ones.

Ramesh Gupta plays Sher Singh the pal of the hero and in doing so gives an altogether natural performance. Once he sees Maya Bannerjee, he assumes a love-struck face and keeps it till the end despite want of inspiration from Maya.

In spite of its good mounting and picturesque presentation, the picture, however, does not seem to have appealed to the masses. And some of the reasons may be: the rustic dialect of the songs and the dialogue; the primitive background and costumes of the fisherfolk; the complete absence of comedy and the once-too-often casting of Dilip Kumar.

And yet the picture is worth a visit to see Kamini Kaushal as one sees a little more of her this time than usual.

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OUR REVIEW

"Mitti-Ke-Khiloune"—Another Ranjit flop !

Rotten Direction Ruins Nigar Sultana !

After producing over 100 stupid pictures, the Ranjit Movietone have acquired an unenviable reputation for idiotic flops. It is enough for the filmgoers to see the Ranjit trade mark on the banners to avoid any new Ranjit picture that is released for public exhibition. The Ranjit Movietone have been so consistent in their unfortunate career of motion picture production that one almost admires their perseverance of purpose in sticking honestly to their old guns and not letting down their friends and patrons in spite of whatever progress others may record around them. We also admire this consistent business integrity and salute the Ranjit chief for his unswerving faith in his own intelligence and judgment—faith that has helped him to produce over a hundred rotten and useless pictures without even once being tempted to do something different or purposeful.

MITTI KE-KHILOUNE

Producers:	Ranjit Movietone
Language:	Hindustani
Songs:	Sharma & Indra
Music:	Bulo & Hansraj
Photography:	D. C. Mehta
Audiography:	K. V. Shah
Cast:	Nigar Sultana, Karan Dewan, Nirupa Roy, Dulari, Tripathi etc.
Released At:	Swastik, Bombay
Date of Release:	24th December 1948

Directed By:
PRAHLAD DUTT

TIRESOME OLD PLOT

"Mitti-Ke-Khiloune" is one more picture in the series of Ranjit flops —with the only difference that it has Prahlad Dutt as the director—the man who failed miserably in "Shirin Farhad" and has since been trying desperately to recover his reputation as a film director. And it is a ridiculously strange circumstance that he should come to the Ranjit studios to do so.

If we say that "Mitti-Ke-Khiloune" has the story of "Bela", "Veena" and a hundred other similar pictures which have appeared on the screen, we are likely to be called harsh in our criticism but unfortunately "Mitti-Ke-Khiloune" is all that and nothing less.

Meena, a rich man's spoilt daughter, selects Romesh, a poor law student, as her father's secretary and immediately starts getting fresh with him. It soon develops into love on either side and to give us entertainment the director makes the two express their love in constant quarrels. This entertainment, however, ends by being funny.

Meena's father, however, dies before he begins to kill us with boredom. His death inside the house is musically announced by the inevitable street beggar singing a song which the durwan at the gate enjoys not suspecting even that his employer is dead inside the house.

PARENTAL BLACKMAIL

Now Meena and Romesh were free to marry but if they had done so only two tins of celluloid would have been ready for the screen. So Chandulal Shah and his "brain trust" begin gum-chewing and produce a telegram about Romesh's father being very ill and requiring his presence.

Romesh now tears himself away from Meena with the usual promises to return and is ushered into the sick room of his father who is evidently on his death bed. That he doesn't die throughout the picture is altogether another matter between God and man. The Ranjit folks couldn't kill a man who was not due and be accused of murder with Minister Morarji on the alert.

Like every dying parent in films, Romesh's father also starts blackmailing his dutiful son about marrying the other girl from the village. Whatever Romesh says about being in love with some one else is brushed aside unceremoniously and the ceremony of marriage between Romesh and Kusum is performed to the impish delight of Sheela, Romesh's overwise sister.

LAMP BLACK ILLNESS

But tragedy must travel somewhere in a motion picture to become dramatic. So Romesh, with his typical spineless expression, brings his wife, Kusum, straight to Meena's house and introduces his wife to his lady love. "Kaisa master stroke?" must be the triumphant cry of all the members of the Ranjit "brain-trust".

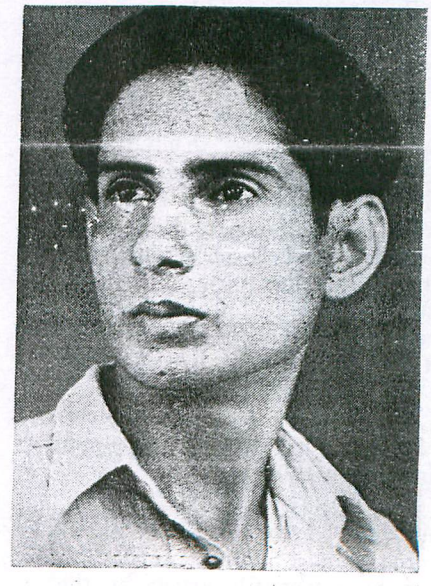
Now Meena starts heaving sighs and catches the usual film sickness in which more and more lamp-black is added to the make-up on the face to make a perfectly healthy woman look sick and sicker.

To give an extra tickle to the impending tragedy, Sheela, Romesh's sister, is brought on the battlefield and she tries a few tricks of her own to make Romesh's already miserable married life more miserable and add more pathos to Meena's tragic existence.

Meena ultimately goes away—far away from the scene of her romantic sowings—evidently to die in peace and solitude, but the spineless hero now acquires some strange paralysis and puts his well-fed weight on the bed defying all doctors as usual.

Sheela, who develops a conscience, now runs an errand between Romesh and Meena and puts the lovers at the two ends of the telephone. The telephone brings the climax and the erstwhile paralytic hero gets up and rushes to Meena's bedside—miles away—and dies Farhad-like on her death bed—making, of course, his wife a virgin widow.

We couldn't of course catch the exact theme of this Ranjit picture



Recruit Harshad K. Trivedi of Khari Pa, Dharangadra (Saurashtra) is 23, 3'-3" knows Hindi, Gujarati and singing and has played in school dramatics.

but it must be something to do with the remarriages of virgin widows—the way the Ranjit "brain trust" left behind a virgin widow as a residue of their intellectual gymnastics in story-writing.

UNMUSICAL MUSIC

Music is vindictively used in this Ranjit flop. As if to spite Nigar Sultana for her good performance in pathetic situations, in the role of Meena, a song with bright rhythm is tagged on to every pathetic point and Nigar's good work is completely ruined thereby. It is too much to expect Ranjit song writers, musicians, directors and bosses to harmonize words and melody with the spirit of pathetic situations and it is not therefore a surprise to find sad words with snappy rhythm tagged to the end of every sad situation.

This utterly idiotic procedure completely ruins the dramatic effect of the story, which, in spite of its familiar theme, had some dramatic possibilities in the latter half of the story.

NO SUSPICION OF INTELLIGENCE!

In general production values, the Ranjit traditions of slipshod work and carelessness are honestly maintained, with an extra distinction that the recording of this picture is just rotten and utterly amateurish.

The picture has been given music just not intended for the story. In the Ranjit "sausage" factory it is quite likely that the wrong songs might have been joined up to the wrong picture. It is worth checking up on this once again. The Ranjit lyric writers surpass themselves in giving compositions which mean just nothing. Why don't they shuffle the Hindustani dictionary and put words together instead of maintaining the pretence of being poets?

The direction of Prahlad Dutt is utterly unimaginative and unintelligent and more idiotic than his effort in "Shirin Farhad". Nowhere in this long story does the director betray even the slightest suspicion of intelligent thought.

UNFORTUNATE NIGAR

In spite of the director, as we presume, Nigar Sultana proves herself to be a versatile artiste in the role of Meena. Her good work in pathetic situations, however, gets killed every time by the unsuitable music put in her mouth.

Karan Dewan plays Romesh, the hero, and the way he does it becomes extremely difficult to define manhood. His performance remains effeminate and stupid throughout and Nigar tosses him on her toes every time he comes within a mile of her. It is a pity that the Indian screen has still to suffer the unpardonable disgrace of screen heroes like Karan Dewan after 35 years of film making.

"Mitti-Ke-Khiloune" is a Ranjit picture after all said and done and as such fails miserably. The picture is not worth even a thought by the exhibitors.

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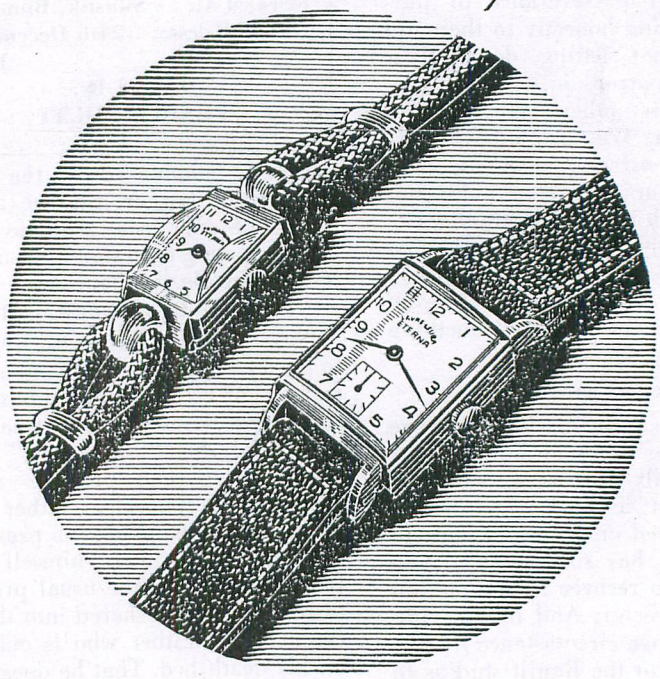

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OUR REVIEW

"Vidya", A Boring And Amateurish Effort !

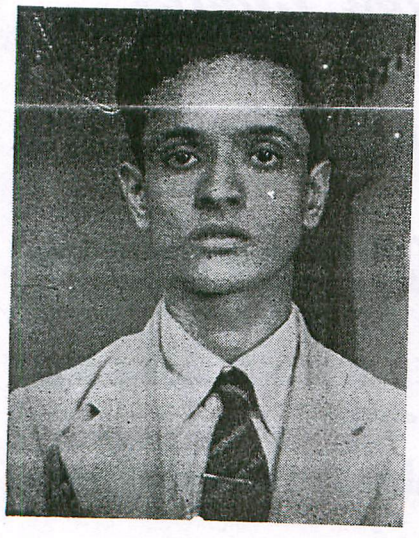
Suraiya Fails Miserably !

Premier B. G. Kher is probably the most polite gentleman we have in the country today but even Mr. Kher is reported to have walked out half-way through this picture when invited to see it. He would have probably gone away even earlier but being an old man he seemed to have waited for the interval to light up his foot steps to avoid an accident. And Premier Kher had come with his wife to see "Vidya". To inflict on his wife his own decision to walk out in this manner in these days of equality of the sexes, "Vidya" must have proved an unbearably boring picture to our hard-worked Prime Minister.

We sympathize with Premier Kher. But as professional critics we had no other alternative but to sit through what looked like a never-ending mess of celluloid.

ZAMINDAR'S DEBAUCHERY

Like "Paroo" produced by Navyug Chitrapat, "Vidya" is also another attempt to propagate education with the help of some helpless untouchables. The only difference between the two pictures is that in "Paroo" the heroine is an untouchable while in "Vidya" the hero wears this mantle.



Recruit S. Nagaraja Rao, of Door No. 1926 of 7th Cross, Malleswaram, P.O., Bangalore, can understand Hindi and Telugu and has played in amateur dramatics.

VIDYA

Producers:	**Jeet Productions**
Language:	**Hindustani**
Story & Dialogue:	**Khanjar & Joshi**
Songs:	**Joshi & Pilibuti**
Music:	**Kumar Varman**
Photography:	**Keki Mistry**
Audiography:	**N. S. Nair**
Cast:	**Suraiya, Dev Anand Ghulam Md., Amir Karnatki etc.**
Released At:	**Excelsior, Bombay**
Date of Release:	**8th January 1949**
Directed By:	**GIRISH TRIVEDI**

Chandu, a cobbler's son, goes through the usual difficulties and at last becomes a graduate. During this long process he, however, falls in love with Vidya his college pal and daughter of a rich Zamindar.

Their romance creates the usual social difficulties punctuated by the debauchery of Vidya's father who seems to be living all along in a prostitute's house. This Zamindar's life gives us quite a few glimpses of "Aage Badho", a picture of Prabhat.

In the usual circuitous manner, characteristic of Indian films, the final climax is reached in the lap of debauchery when the Zamindar is faced with his own daughter, Vidya, as the prospective victim of his lust.

It all ends well, however, with the cobbler's son getting the Zamindar's daughter and every one else becoming wise enough at the end of it all.

DEV ANAND IMPROVES!

With the exception of photography which is excellent in parts, the entire picture is poor and amateurish. Even Suraiya's music is very poorly tuned.

Suraiya looks too crude as a college girl and fails miserably in her primarily sympathetic role. Dev Anand, however, shows a lot of improvement in his portrayal as the cobbler's educated son. The boy is improving fast and deserves encouragement. The rest make a pretty poor show.

In short, the picture is very boring and amateurish, though the main design behind it is purposeful.

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OUR REVIEW

"Paroo", Untouchable Trash On Untouchability !

Picture Provides Killing Boredom !

This is one more addition to the trash on untouchability which our "progressive" writers and "purposeful" producers have been presenting on the screen *ad nauseam*. Actually, the picture has nothing new or original, progressive or purposeful to offer.

INSULTING THE DEAD

Inspired probably by the idea of merely showing a Harijan ("neech") girl marrying the ("oonch") son of a Zamindar, the author has somehow struggled at this none-too-novel conclusion mainly relying upon sequences which are at best boring and disjointed.

It would have been progressive enough to advocate such a marriage between the two extreme ends of society on the screen fifteen years ago when untouchability was rampant but now with Harijans backed by state legislation it is hardly fashionable even to flirt with the idea or attach any new discoveries to it.

But then the author of "Paroo" had to give us his own version towards the solution of the great "problem" and whether the same is destined to merit a special certificate from Dr. Ambedkar or not, the fact remains that we have one more motion picture—riding on a dead horse—dedicated to the memory of Mahatma Gandhi, the Father of the Nation, who must, in his ashes, be praying: "God, save me from my movie followers".

At least the censors should have realised the utter mockery of such an amateurish and insignificant piece of mediocrity in the name of "Harijan uplift" being dedicated to the Mahatma. In fact they ought to have deleted the dedication unless they are willing to allow every second new release with one of the many Gandhian ideals tagged to it, to be dedicated to the Mahatma for reasons not far to seek. Why insult the great dead!

PAROO

Producers:	**Peerless Pictures**
Language:	**Hindustani**
Story & Dialogue:	**Vasant P. Sathe & Abdul Baqui**
Songs:	**Nakshab Jarchavi & Santokh Nadeem**
Music:	**Rashid Atra**
Photography:	**A. D. Dev**
Audiography:	**B. Chavan**
Cast:	**Geeta Nizami, Dar Kashmiri, Randheer, Saroj Borkar etc.**
Released At:	**New West End, Bombay**
Date of Release:	**18th December, 1948**

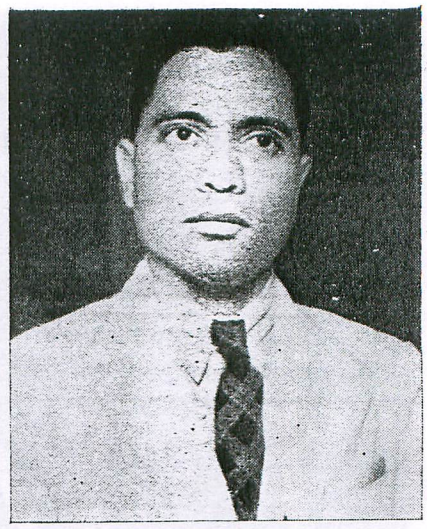
Directed By:
SHOREY DAULTALVI

"OONCH-NEECH" AFFAIR!

The story opens with Mangloo the sweeper, his coughing wife and their little daughter Paroo. The little girl betrays a craving for school which belonged to the "oonch" and debarred the "neech" from entering its portals. Her father, however, doesn't like the idea.

Though Paroo somehow manages to stand outside the portals of the school and pick up a few crumbs of primary education her enterprise soon comes to an end with the Zamindar pulling up the teachers. In any case the writer uses this small opportunity to plant the early seeds of romance in the hearts of Paroo and Devendra, the little son of the zamindar. That badly recorded cough soon takes away Paroo's mother to the other regions from where filmgoers can't be bored and Paroo soon grows into a Harijan hoyden who throws herself at Devendra when he returns after his education in England.

That sets the romance rolling and we are soon taken through the usual punctuations of a screen affair. But the producer had to use the dancing



Mr. A. N. Narayana Rao, Overseer, Govt. Branch Press, Mysore, is a chronic prize winner in 'filmindia'. This is the fifth time he has won the first prize.

talent of Geeta Nizami, and the writer obliges by making the Harijan girl a professional dancer with the "progressive purpose" of bringing relief and uplift to the Harijans through her rhythm on the wooden stage.

Devendra sticks to Paroo through thick and thin. He must, to maintain "progressive" principles and after a theft, a murder and the usual grab-and-run sequences it all ends with Devendra doing Harijan "uplift" by lifting Paroo to his long-wooed bed of romance.

The audience gets disgusted with the crude, insipid and utterly amateurish yarn which fails to appeal due to its outdated theme, hackneyed plot and mediocre treatment.

Shorey Daulatalvi's direction has nothing to commend itself and fails to save the show from becoming an idiotic hotch-potch.

The performances of the artistes are in keeping with the general idiotic tone of the story. It was a treat to hear the "progressive" manner in which Paroo the Harijan girl, called her father "Papa"—or was it "Puppa"? We wonder how many Harijan girls call their fathers in this English style.

There is nothing in the picture to see and enjoy. It is one long boredom and exhibitors are advised to avoid this picture completely.

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This Child Scandal Must Shock Mothers

By:

Doris James

Mothers of stage-struck children are likely to be startled when the team of special investigators appointed by Britain's Home Office to enquire into child employment in the theatre makes its report. Behind the pantomime footlights and the fairy world of illusion there are unfolding horrifying tales of callous exploitation by the more unscrupulous managers. Underfed and overworked youngsters living on a few shillings a week in dirty lodgings, under a supervisor only a few years older than themselves, represent a scandal that puts the black sheep managers under a damning spotlight.

London.

Many people who laughed at and applauded the clever children in the glittering pantomimes in Britain this New Year are going to be shocked and horror-stricken very soon, when a team of investigators presents its report to the Home Office committee of inquiry into child employment on the stage.

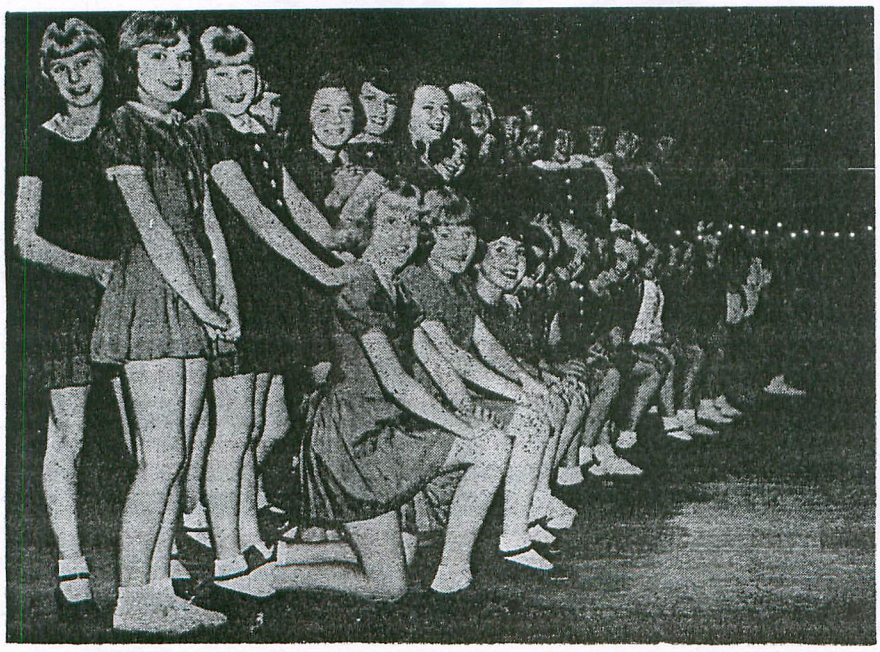
The Home Secretary set up the committee last June, to consider under what safeguards of health, welfare, and education the employment of children as film actors could be allowed, and also to review the existing provisions governing the employment of children in theatrical work and in ballet.

Early in November the "trade union" of the British stage, British Actors' Equity, went into action in an attempt to put an end to the exploitation of young children by ruthless theatrical producers, especially in pantomime.

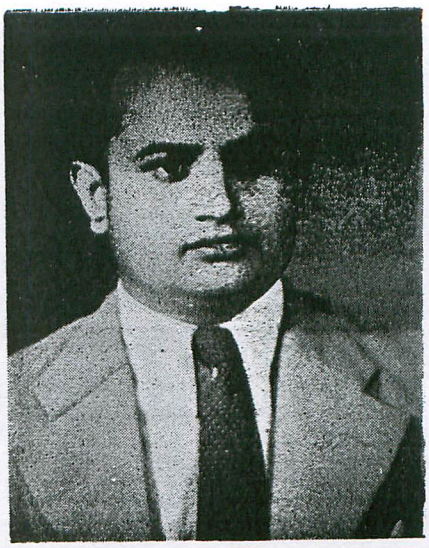
Peter Bentley, David Duncan, James Edgar, and Vera Raymond—the first three actor-producers, the last an actress—were sent by Equity on a mission to investigate conditions and gather evidence to submit to the Home Office. Their work is nearly complete.

OVERWORKED AND UNDERFED

"Scandalous racket" is not too strong a term to describe the conditions they have uncovered. Not all towns are affected, of course, but a large number of provincial cities and villages which staged this year's 250-odd pantomimes are guilty of permitting the disgraceful state of affairs already discovered.



THE SUNNY SIDE—These are some of the well-looked after children of the stage. But there is another side and a grim one as you will find in the article above.



Recruit Ratan Lall Vyas, of Jallap Street, Jodhpur, is 24, 5'-8", speaks Hindustani and has great liking for screen acting.

Little girls receiving a "salary" of five shillings for a week's work of twelve performances; sleeping six and more in a small room; living on meagre and unsuitable rations; overworked in some cases to the point of physical exhaustion. These are some of the things revealed, which have been going on for years.

Such children are mere commodities in this traffic in human beings. The manager (or manageress) of a troupe of child dancers receives, say, £3 per child. Out of this sum he expects to retain half as his profit. The remaining 30 shillings goes to pay the child and to cover all living expenses, including board and lodging.

Five shillings from this amount as salary leaves 25 shillings for the child's keep, in a boarding house. How many boarding houses do you know that for 25 shillings a week can adequately sleep and feed a child performing exhausting work? In at least one city, according to an Equity official, the manager of a local theatre was asked by the manager of a child troupe to fix up accommodation—full board and lodging—at £1 a head!

SCANDAL OF CHILD "SUPERVISORS"

Officially, troupe managers are supposed to supply a matron or

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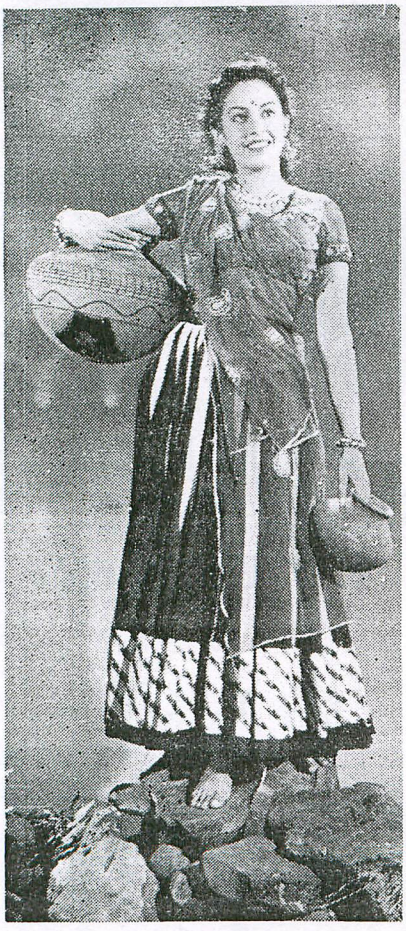
other responsible person to look after the children, and in the case of reputable managers this is of course done, and done well. But the get-rich-quick exploiters sometimes appoint the eldest in the troupe as supervisor of the younger ones, thus saving themselves the "unnecessary" outlay of several pounds a week.

The result is that a "senior" of perhaps 16 years of age is "responsible" for the health, welfare, and conduct of the remaining members of the troupe.

It cannot be too strongly stressed that many troupe managers who provide the fairies and clever acrobatic dancers among the children who delight pantomime audiences do not behave in this manner at all. Such managers have consciences to satisfy and reputations to maintain, and provide good conditions for their young charges. But these do not compensate for the harpies who, not content with exploiting the eager youngsters in salary and living conditions, make even further profits out of them by charging exorbitant prices for additions to the children's "wardrobes".



Hafeez Jahan brings water to the screen for thirsty fans in "Sanwariya", a social story of Filmistan Ltd.

Are troupe managers alone to blame? Not entirely. Theatre managers must take their share of responsibility. They consider their payments adequate and take no further interest in the children appearing in their shows. The attitude of many can be summed up thus: "We pay so much a week to a troupe manager for the services of the children she supplies. What happens to the money is no business of ours."

PARENTS, TOO, TO BLAME

But it *is* their business. As employers they are in a position to insist on certain conditions being observed by the child contractors with whom they deal. And if the contractors can prove that the rates paid are insufficient to pay children decent salaries, then theatre managers must raise the rates. They cannot merely wash their hands of the whole affair by pleading ignorance.

There is a third party which must also take its share of blame—parents. In many cases mothers show an almost incredible lack of elementary care in their enquiries into the conditions under which their children will live in a strange town. In other cases they make no enquiries at all; dazzled by the prospect of a stage "career" for their children, they blindly entrust them to the smooth-spoken troupe manager who sings such a wonderful song about the bright present and wonderful future.

Twelve girls sharing a midday meal of one tin of stewed meat and two pounds of potatoes, with the landlady confessing; "They are neither properly fed nor properly cared for, and the matron in charge of the troupe has told me not to be extravagant"; another dozen children crowded into an airless, dirty dressing room; another troupe with a measles epidemic because of a lack of sanitary precautions; these are some of the horrifying facts which lie behind the glittering footlights of pantomime.

ONE MAN'S

SUSPICION

THAT WRECKED A HOME AND SABOTAGED A PATRIOTIC STRUGGLE!

PRABHAT'S

Aparadhi

THRILLING DRAMA OF PASSIONS vs. DEVOTION

★ Starring ★

MADHUBALA

RAMSINGH

PRAN

LEELA PANDAY

★

Directed-by

Y. PETHKAR

a FAMOUS RELEASE

Coming !!!

AT HOME AND ABROAD

MOTHER AT LAST !

Bombay, January 10.

On the 9th January, Veena became a proud mother to a baby girl at Worli, Bombay.

Let us hope the little one grows up into as attractive a star as the mother.

RITA-ALY ROMANCE !

London, January 19.

The capital romance between Hollywood star Rita Hayworth and Prince Aly Khan has at last taken a concrete shape. Evidently Aly Khan couldn't resist the charms of Rita any longer.

The marriage will be held at the Roman Catholic Church in Cannes and there might also be a Muslim ceremony at the Aga Khan's home.

ROUGH WORK !

Meerut, January 17.

Recently batches of college students raided some of the local cinema houses damaging property and injuring certain employees.

The cause for this hooliganism seems to be a demand for concessions and other facilities which were denied to the students.

HURRY FOR HONEYMOON?

Hollywood, January 17.

Film star June Duprez and George Moffett Jr. made marital history when they signed the register after a hurricane six-day engagement. Fast work, that!

ONE MORE

Ootacamund, January 24.

A fire broke out in the operator's room of the Blue Mountain Talkies on the morning of the 24th causing damage to the extent of Rs. 30,000|-. A considerable part of the films stored there was gutted.

It is suspected that some one threw a cigarette end into the operator's room, thus causing the ever-inflammable film to burst into flames.

ROUND THE CORNER

Bombay, January 20.

Manorama, who recently married Rajen Haksar, is expecting to join the band of star mothers shortly.

Now there is no need to publish loving poses as motherhood has always been the best proof of a marriage. Let us hope the little one won't ever see those disgusting photographs of what Pop & Mum did for it.

MARRIED

Salisbury, January 17.

Jack Buchanan, well-known British actor-cum-producer called Miss Susan Bassett his wife and in doing so left the pretence of courtship behind.

ALL FOR MONEY !

Madras, January 22.

Mr. Gopala Reddi, Finance Minister of the Government of Madras, told the Assembly that last year the government earned 54 lakhs of rupees by way of entertainment tax. This year the government hope to earn 95 lakhs, on the basis of the proposed construction of more cinema houses.

The Government of India have already allotted them a quota of cement obtained from the stocks in Pakistan for constructing new cinema houses and they would be built as soon as possible by theatre-owners in Madras. What about Bombay?

ANOTHER CRIER !

Hollywood, January 17.

Dorothy McGuire is all smiles at the idea of becoming a mother. Her baby is expected some time in the first week of March. The time table may go wrong but the baby will be there alright.

NATIONAL THEATRE!

London, January 21.

British theatre-goers are jubilant at the new grant of £1,000,000 made by Parliament for the building of a National Theatre in London.

Prices of the seats will be 'reasonable' so that middle class families might take advantage of the entertainment.

The National Theatre will also become a centre for the development of dramatic art. Our municipal theatre is still on paper.

DANGEROUS EXPERIMENT!

Hollywood, January 28.

M. G. M. director Jean Renoir has flown to Calcutta for shooting some sequences of "The River" from a story by Rumer Goddens. This is an ambitious technicolour picture and deals with an English family living in India after the recent British withdrawal.

If the costly technicolour was to be used at all, why wasn't an Indian theme utilized to show the colourful costumes of the Indians to the outside world which is always eager to know something about India? Perhaps the beggars, snake-charmers and the Sadhus are intended to provide the requisite background to the English family. If M.G.M. slander Indians, it will be necessary to ban their entire product in India.

HIS LAST GAG

Mr. V. H. Desai.

Bombay, January 30.

Screen comedian, V. H. Desai, died on Tuesday the 25th January at Baroda of heart attack, where he had gone for a vacation.

V. H. Desai was one of the educated artistes having passed his LL.B. from the Baroda College in 1925. With his natural aptitude for mimicry and sense of humour, friends persuaded him to take up the screen as a career in preference to the legal profession.

He began with Sagar Movietone playing minor roles in films which flopped too often to give him a name. In 1938, however, his work in "Bhabhi" a popular picture of Bombay Talkies was liked and from that time onwards he scored a series of successes in "Navjeevan", "Durga", "Kangan", "Bandhan", "Naya Sansar", "Anjan", "Jhoola" and "Kismet". Later he joined Filmistan and worked in all their pictures, giving intelligent gags and making people laugh with his ever-funny face—especially in "Shehnai" and "Eight Days". He achieved new heights of popularity in "Khidki".

Story & Direction : **K. K. VARMA**
Music :- **CHINMOY LAHIRI**

Scenario & Photography : **G.K.MEHTA**
Editing : **A. K. CHATTERJEE**

Contact : ROOPKALA NIKETAN, 7, SARAT CHATTERJEE AVENUE, CALCUTTA—29.

At the time of his death he was working in "Roshni" a Mehboob production.

Simple and unassuming in life, V. H. Desai's loss will be mourned by all those who knew him including a large number of film fans.

He leaves behind a widow and a married daughter.

OVER THE WIND

Washington D.C., February 2.

On the 20th October 1948 the entire text of "Gone With The Wind" consisting of 475,000 words was transmitted across the City of Washington to the Library of Congress by television and reproduced by a system known as ultrafax.

Ultrafax combines the elements of television with the latest technique in microwave radio-relaying and high-speed photography. The speed of transmission is so fast that as many as fifteen to thirty words are recorded per second.

PAKISTAN ZINDABAD!

Bombay, January 18.

The Rivoli Cinema at Lahore was attacked by a gang of hooligans who broke the furniture in the cinema hall, smashed the window panes etc. on the 17th January.

The hooligans demand that tickets be sold to them and then proceed to re-sell them at blackmarket rates. If the authorities resist, then they resort to goondaism.

Many other cinemas are also affected in a similar manner.

HOLLYWOOD ON THE RUN!

Rome, January 10.

In order to give an impetus to the Italian film industry, the government is seriously thinking of imposing restrictions on the exhibition of foreign films in Italy. New restrictions are likely to be imposed along three lines: a quota on the number of films imported based on the number shown in 1947; making more Italian pictures; heavy tax on dubbing just as the French have done in case of the Italian pictures.

The shrewd American producers are already in Rome bargaining with the Italian government but details have not yet been worked out.

MORARJI TO NOTE!

Chicago, January 15.

According to Mrs. L. W. Hughes, president of the National Congress of Parents and Teachers, "the time has come to take serious notice of the menace to our children from over-stimulating motion pictures, hair-raising radio programmes and corrupting comic books".

The board therefore appointed an action committee to eliminate vicious comic books and objectionable radio and movie programmes. Film producers and book publishers will be approached because they are held responsible for a large part of the evil which is making devils of innocent children.

It is a rare acting team with Shyam, Nigar Sultana and Yaqub in "Bazaar", a social theme of Madhukar Pictures.

THE HORRIFIED FINNS!

Helsinki, January 20.

The Finns have also an active Board of Censors with a jaw-breaking name—Valtion Elokuvatarkastamo which does useful work.

In one week, the board banned five "horror films" They are: "Temptation", "The Pearl of Death", "The Mummy's Curse", "The Ghost of Frankenstein" and "The Frozen Ghost". Evidently the Finns react sensitively to horror depicted in such films.

Among the Scandinavian countries, Sweden is the only country where horror films are allowed. The rest—Denmark, Norway and Finland avoid them like rat poison.

TROUBLE IN SOUTH AFRICA

New York, January 15.

Ever since the war, South Africa had been a good market for American pictures, comparatively unhampered by Government restrictions. Two weeks ago, reportedly in anticipation for a request for a U. S. loan, the South African Government clamped down a set of strict import rules. The move involves dollar rather than commodity restrictions and, according to advice received in New York, stands eventually to cut film imports by about one-half. Dollar allocations by the South African Government will be made on the basis of 50 per cent of the amount of dollars expended by an importer in 1947.

ENOUGH AND MORE!

Madras, February 5.

The Government of Madras have ordered with effect from April 1, that theatres or places of public amusement should not be opened earlier than 1 p.m. or closed later than 1 a.m. That is twelve hours of torture.

BELIEVE IT OR NOT!

Bombay, February 6.

On Saturday the 5th February, film actress Latika got married to well-known comedian Gope (in private life known as Gope Kamlani) under the Civil Marriages Act. The next day, a grand reception was given to the newly wedded couple at the Shree Sound Studios in which many film people participated.

There was also a moonlight party later on the Juhu sands where many

NEVER BEFORE

SUCH A RARE COMBINATION OF TALENT

MUNAWAR SULTANA
CHANDRA MOHAN
G. JAGIRDAR

Starred Together

in

SADIQ PRODUCTIONS'

Maiden Presentation

SABAK

AN UNFORGETTABLE LOVE STORY THAT WILL LINGER IN YOUR MEMORY FOREVER

with

Jillo Bai & Om Prakash

Music	★ Shyam Sunder
Songs	★ Shakil Badayuni
Story & Dialogue	★ Azm Bazidpuri
Art	★ A. A. Majid

DIRECTION

M. SADIQ

SADIQ PRODUCTIONS,

SHREE SOUND STUDIOS, DADAR, BOMBAY.

Distributing Agents for :-

1. U. P. DELHI & EAST PUNJAB	Jagat Talkies Distributors, Delhi.
2. BENGAL	Dinesh & Co. Roxy Cinema, Bombay.
3. C. P. C. I.	Kapurchand & Co. Bombay.
4. WESTERN PUNJAB & FRONTIER	Tahseen Pictures, Lahore. (Pakistan).
5. SIND & BALUCHISTAN	Evernew Pictures, Lahore, (Pakistan).
6. OVERSEAS	International Distributors, Bombay.
7. SOUTHERN INDIA	Kapurchand & Co. Bangalore City.

more marital promises were made on both sides—of course under the influence of whisky.

WEDDING BELLS!

Delhi, February 4.

Distributor Seth Jagat Narain's daughter Krishna Kumari got married to Santosh Kumar, son of late L. Gokal Chand of Delhi on Wednesday the 2nd February, at Delhi.

Quite a few friends of Lala Jagat Narain flew to Delhi not to forget Sardar Chandulal Shah and Miss Gohar to witness the wedding. Lalaji extended his warm hospitality to one and all and the celebrations were a great success with the film people taking their full revenge on Lalaji's cellar.

LET US HOPE!

New Delhi, February 7.

Addressing the Inter-Provincial Conference of Information Ministers with Mr. R. R. Diwakar, Minister of State for Information and Broadcasting, Government of India in the chair, Pandit Jawaharlal Nehru stressed the necessity of taking the public into confidence as to what government were doing.

Said Pandit Nehru, "Publicity is an exceedingly important branch of the functions of any democratic government, in fact of any government whether democratic or not. It must not only keep in close touch with the people but seek their co-operation."

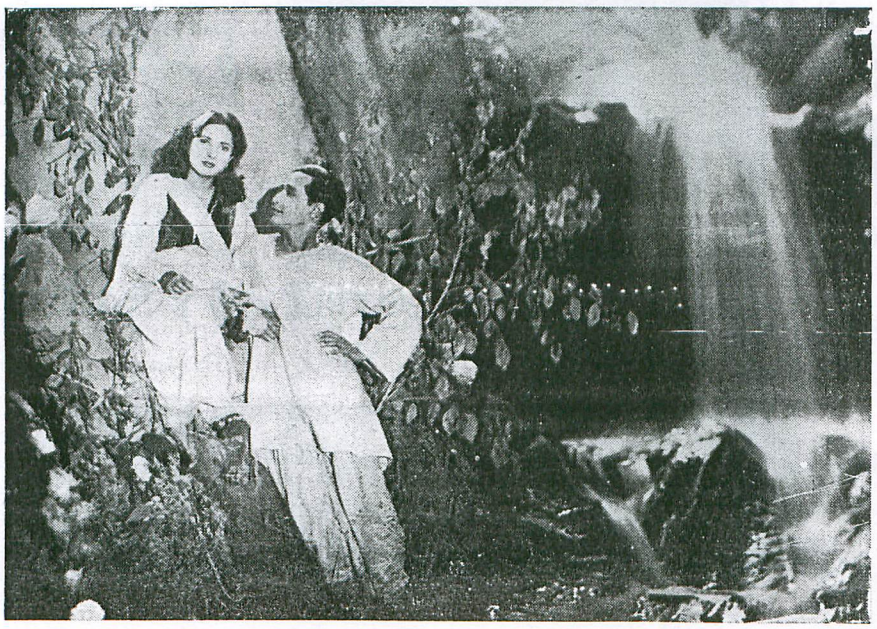
Referring to films, Nehru said, "Education today, especially mass education, has been in some places revolutionized by the use of this method. I think documentary films are very important for mass education from a very large number of other aspects. Other countries use documentary films very largely both for what is called cultural propaganda and education. Something could be done by governmental agency in this respect."

The Ministry of Information and Broadcasting has already been in harness for a year. It has a generous budget of 33 lakhs a year. If it puts into action half of the platitudes spoken by the ministers the masses will be greatly benefited by documentary films, newsreels etc.

QUITTING INDIA?

The land on Warden Road which Producer A. R. Kardar had purchased in his wife's name to build a palatial house during pre-Pakistan days is reported to have been sold and friends are wondering whether Producer Kardar is cashing his Indian assets prior to quitting the country.

We hope Kardar is not thinking of quitting India because if he does our film industry will lose an enterprising producer.



It is love near the waterfalls in "Bapune-Kaha-tha" produced by Roopkala Niketan of Calcutta. Wonder whether Bapu told Meera Mishra and Paresh Bannerji to go so far out of the way.

MOURNING A DEAR FRIEND

Mr. S. G. Bhopatkar

Poona, January 23

We regret to announce the sudden death of Mr. S. G. Bhopatkar a great sportsman and one of the most charming film personalities of the day, on Sunday, 23rd January at his residence in Poona.

Sadu Bhopatkar, as he was affectionately called by all his old friends, was a rare combination of a gambler and a gentleman. He gambled with life and its numerous opportunities with the zest of a sincere sportsman and was never licked even if beaten several times. Beginning his career as an actor in silent films, Mr. Bhopatkar soon took to business and distinguished himself as a prize showman. His business institution, the Bhopatkar Theatres, soon became a model institution of its type under Bhopatkar's ever smiling and never-ruffled management.

On the turf of Western India, Mr. S. G. Bhopatkar was familiarly known as the "Treble Pool King", having acquired an uncanny instinct of cashing the Pool several times. The highest Treble Pool of Rs. 42,000/- was won by him. Actor, showman, race horse owner, gambler and above all a gentleman, we shall always mourn Sadu Bhopatkar as a friend who never uttered a harsh word and never used his face but to smile. May his soul rest in peace and may there never be any horse races in heaven. Amen!

GOD Created
This World
For YOU
To Live In, And
BHAGWAN
Indian CHARLIE CHAPLIN

created
COMEDY LAUGHS
For You
To Enjoy it, in
ROOP MANDIR'S
BHOLE PIYA
Directed by: JASWANT ZAVERI
—: *Co starring* :—
Leela Gupte ★ Sadique ★ Shanta Patel,
Rafique ★ Ansari ★ P. Kailash
and DEVRAJ
Music: **K. C. VERMA** ★ *Story*: **VISHVAGUPTA**
Nearing Completion

—: *For Territorial Rights* :—
ROOP MANDIR
C/o MOHAN STUDIOS,
Kurla Road,
ANDHERI.

HARIHAR NIVAS
36, Station Road,
MALAD.

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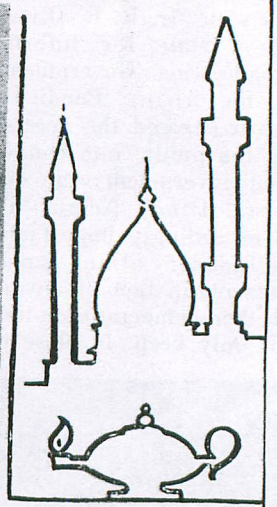
BIG STARS
OF TODAY
OWE
THEIR GREATNESS
TO
MOHAN PICTURES

HERE IS
ANOTHER
BIG STAR
OF TOMORROW



ALLAUDIN KI BETI
Starring THIS NEW FACE **GULNAR**
Directed by NANUBHAI VAKIL.

FOR TERRITORIAL RIGHTS, APPLY TO:-
RAMNIKLAL MOHANLAL & Co.,
KHETWADI MAIN ROAD, BOMBAY. 4.

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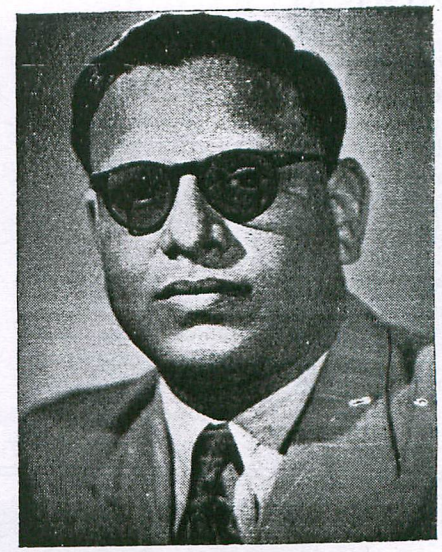
Bringing The World In A Classroom !

By:

Goverdhandas Aggarwal M. A.

(Mg. Director: National Educational and Information Films Ltd., Bombay 1.)



Mr. Goverdhandas Aggarwal

"I realize the importance of economy, but at the same time I feel that education is a matter which cannot brook suspension or even delay", declared the Hon. Maulana Abul Kalam Azad, Minister of Education to the Government of India, during his address to the Central Advisory Board of Education at Allahabad last month. He announced that in order to make the programme of basic and social education one of immediate interest and utility, it was decided that the schools will in future be not only places of instruction but centres of community life which in addition to the usual task will also serve as places of recreation and sport. The twelve-point programme given by the Education Minister contained the audio-visual aids also and read "A number of motor vans fitted with projectors and loud speakers are being secured to visit village schools. Films and magic lanterns will be shown and recordings of talks played. It is proposed that each school will be visited at least once a week." It is really a matter of great rejoicing that due recognition has thus been given to the claims of visual education.

The main aim of education is to train people in a manner to make them good citizens and useful units of society. In order to mould the nation's character we have to make our educational system perfect. The greatest task today is of the educator in whose hands lies the destiny of the country. The right type of education can never keep itself detached from the economic developments and forces at work in the society. The age of individualism has passed and the desire for unity and joint effort has taken its place. The old philosophy of life has changed and the community has grown. The world around us is changing swiftly while we have failed to keep pace with it. We lack ability and talent most necessary to cope with the burden of the present age, the reason being that our training and knowledge are not up to the standard required. Our methods of education have not changed with the times and we still stick to the old obsolete system. A new concept of education has to be thought out and in doing so employ the most modern means of imparting knowledge. It is only by this method can our children be made competent to serve our country well. New tools and technique for the dissemination of knowledge are required. Audio-visual equipment for education is the only means at our disposal to achieve this object.

Peter Hopkinson of the "March of Time" visited the studios of Famous Pictures during the shooting of "Bari Bahen" directed by D. D. Kashyap.

Visual education is a system of imparting knowledge and instruction through sight and sound. This is not new. Teachers have always felt the need of an equipment capable of illustrating their lessons. The blackboard has served through ages towards this end, recently aided by maps, charts, diagrams, picture cards, models etc., but all these have not been completely satisfactory.

The great progress in the film technique and development of the 16 mm projector opened a new era for the teachers, and now they can bring the big wide outside world inside the small area of the classroom instead of satisfying themselves by taking their students to museums, zoos, and places of historical importance. Films have become a means of living illustration, for they are capable of illustrating a subject more vividly than any other medium and they show the movements, growth and various developments as they happen. The expert knowledge and experience of any one subject can be made available to different schools simultaneously. Films as audio-visual aids have far wider functions to perform than only instructional. Such films provide that mental and spiritual stimulation which is necessary for accumulating wider knowledge.

WAR TIME EXPERIMENT

As far back as 1917 attempts were made to study the problem in England by the National Council of Public Morals but it was only in

1925 that the first authoritative report "The Cinema in Education" was published. A comprehensive study of the film in education was undertaken by the Commission on educational and cultural films set up in 1929 by the British Institute of Adult Education and the Association of Scientific Workers. Its report was published in 1932 under the title of "The Film In National Life". But nothing happened till in World War II millions of army, navy and air-force men were trained through audio-visual methods to learn in a few weeks what ordinarily would have required months of arduous training.

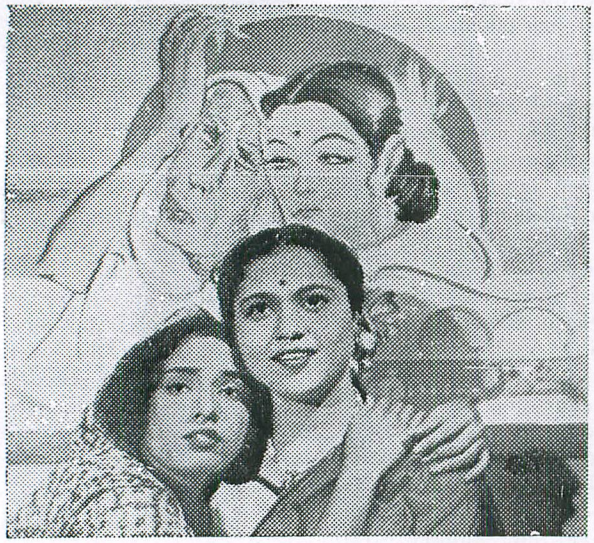
This dynamic war-time experiment provided an irrefutable evidence of the potentialities of the film in education and has shown how many of our most pressing problems can be solved through this medium within a short time.

The educational films are to be used as illustrations within the course of a lesson in the classroom and as a supplement to the usual text in education. Teachers must shed their false fear that the film will replace them. Not all! The film is an extra tool which needs the teacher as much as the ordinary text book.

A WARNING AND AN APPEAL

The Ministry of Education has constituted its own Board to look after this branch but it must be more active and realistic to be quickly effective. Closer contact with provincial teaching bodies and private organizations engaged in this task will yield quicker and better results. No doubt private enterprise will ultimately play the most important role in taking up the production, distribution and exhibition of such films but since it is a process more costly and complicated than other methods of education, active co-operation and supervision by the Government in one form or the other are necessary. It is also important for the State to see that this type of film is not misused for propaganda by interested parties and persons and that the profit motive does not reign supreme. There can't be profits in imparting education except the education itself.

I hope the new policy of the Government of India will give a bold lead for a steadily expanding use of the films for education, and film makers will be able to embark on production programmes with precise guidance. But I must sound a note of warning to the producers that care must be taken to see that such films possess unity of purpose and are free from irrelevant matter. The teaching films should appeal more to the intellect and less to the emotions. These have to be simple and straight forward and should not put undue strain on the pupil. The most important of all is that no educational film should be attempted without close co-operation between the teaching world and the producer. A bold step is required and I would urge the Government to give up its present lukewarm attitude in this respect. The Government should not allow considerations of financial stringency to hold them up for a day longer than may be absolutely necessary the implementation of the Visual education programme for building up a free and democratic India.



AJIT PICTURES
AND PRODUCER-DIRECTOR
RATIBHAI PUNATAR
WHO GAVE YOU
"GUNSUNDARI"
NOW PROUDLY PRESENT
NANAND BHOJAI
A PROGRESSIVE SOCIAL
IN HINDI & GUJARATI
STARRING
NIRUPA ROY ★ MANHAR DESAI ★ DULARI ★ CHHAGAN
ROMEO ★ BABU RAJE ★ CHARUBALA
Music & Songs: AVINASH VYAS
★ GUJARATI VERSION DRAWING CROWDS
☆ *at* NEW WEST END *from* 17-2-49.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

EXPLANATION

"We have gone through the columns of "Woes & Echoes" of your December '48 issue and are really sorry for the misrepresentation which Mr. S.M. Pandit does under the heading "Surprise".

"As a matter of fact, the Burma Board of film Censors had passed their orders to delete the said line from the picture "Sajan", and to our knowledge, no exhibitor or the distributor can do anything against such orders. Your said writer Mr. Pandit has therefore wrongly said that we had compromised with the Paigam Press and allowed the said line to be deleted."

Kapurchand (Burma) Ltd.
RANGOON.

OLD MAN'S PET!

"Recently I went to see director Sohrab Modi's "Mera Munna", featuring Motilal and Nayantara. To cut a long story short, the picture is more worthless than its title. The picture is nothing but an ugly combination of a few snaps taken up at random. My sincere piece of advice for our director Modi Saheb would be to quit the film world while the going is good."

LUCKNOW. *Puran Chandra Pande.*

ALRIGHT, BE LAZY !

"You are perfectly right in criticising the Bengalees—"They eat too much, sleep too long, work too little and talk too much". But do they not think too much?

"You have called the Bengalees as unenterprising thinkers. It is entirely a wrong and prejudiced conception. In the struggle of freedom for India, Bengal's contribution is unique and unparalleled. Bengal has produced luminaries of greatest thinkers for all ages and she is not barren yet.

"The pioneers in the realm of thoughts and ideas are naturally lazy in the matters of the world

Santosh Kumar Mukerji.
ALLAHABAD.

TO WAKE UP THE SLEEPING!

"This is with reference to the question of Mr. Krishna Gopal Chatterjee of Dhanbad and your answer published in the January issue of "filmindia".

"At the very outset I challenge the statement of Mr. Chatterjee. If 90% of the Bengalees were clerks then, probably, not a single non-Bengali would have been employed as a clerk in any office in India. The question as it is, with due respect to Mr. Chatterjee, is a silly one and it has provoked all the more a silly reply.

"For you Mr. Patel, I respect you much and as such I have been shocked by your statement. Can you justify yourself when you attach the stigma to the Bengalee race that they are lazy and unenterprising? Your answer has an 'informative' strain and that's where I object. The information is a misleading one. History even staggers to make the statement that you have flung at us as a race.

"I don't think you are as ignorant about Bengalees as your answer shows. But if you are you can enquire from any true Bengali regarding his race. He would be too glad to let you know the amazing enterprising capacities the Bengalees are capable of and the outcome of the same. And most probably you know why they had been the step-children of the British.

"If your I. Q. is recorded, you might be declared a genius. That is precisely the reason, which makes one think, as to how you could be provoked to give such an incorrect reply."

LUCKNOW. *B. K. Ghosh.*

That costume is a cross between the Burmese and the Ceylonese one and Suraiya looks rather attractive in it in "Char Din" produced and directed by M. Sadiq.

IMPROVING CHANDULAL?

"In your January issue it is reported that Sardar Chandulal Shah stated at the recent meeting at Ranjit Studios that he and his other producer colleagues were neither yogis or sadhus nor men of high ideals and principles, and that they like to enjoy life and needed colour for it.

"Well, we do not expect our clever producers to be yogis or sadhus, but we certainly expect them to be men of ideals and principles, or otherwise how do they claim to be capable of producing sensible pictures? Is not the Sardar aware that these pictures are made not for the producer folk alone to see, but for the common man who likes to have some good, and at the same time not vulgar, entertainment in return for his hard earned money? It would also have been better if the Sardar had explained in what sense the words "enjoy life" and "colour" were used by him.

"You were very correct when you said that it would have been much better if the Sardar had written his speech and read it. At least let him

AZADI KE BAAD

Direction:
D.K.CHATTERJI

Produced by: **M/s S. C. SHAH & B. N. BAHL.**
Story: **N. BHATTACHARYA.** Music: **K. P. SEN.**
Songs: **M. RAZI.**

Contact: **THE GREAT ORIENT PICTURES,**
38, ARMENIAN STREET, CALCUTTA.

STARRING:

ASIT BARAN (NEW THEATRE FAME)
MIRA MISRA (BOMBAY TALKIES FAME)
SHYAM LAHA (NEW THEATRE FAME)
SAIZ • RAZI • PARBATI
AND TANDON ETC. ETC.

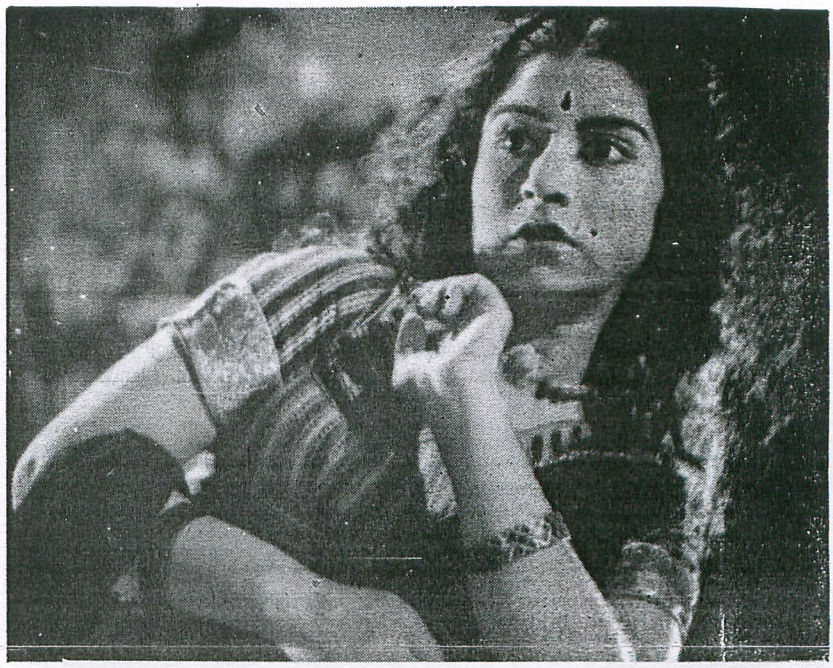
not commit the same mistake another time."

MADRAS. *A. Hariharan.*

HULLO, CENSORS!

"The other day I had the misfortune of witnessing Mangal's much talked of film "Jivacha Sakha" at the local Minerva. The story has neither continuity nor entertaining capacity excepting good photography and sound recording. Many obscene and highly objectionable scenes such as attempt of rape, inhuman threats of vengeance, juvenile romance etc. are shown; Mr. Patel, in spite of your continuous efforts and the Censors' strenuous steps to wipe off such demoralizing scenes, one wonders how such pictures are still being permitted to poison the innocent younger minds. This is running here to packed houses widely publicized. Will the Censor authorities recheck and scissor them off if not wholly?"

POONA. *D. Natarajan.*

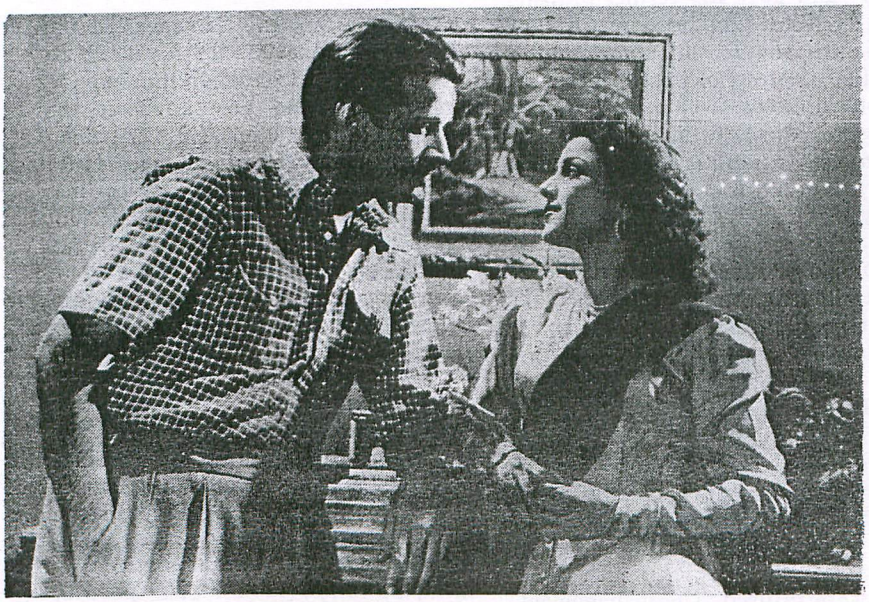


In "Karwat", a story of Shree Gopal Picture, Paro has some intense emotional work to do.

NONE. OLD BOY!

"The speech delivered by Sardar Chandulal Shah at the recent meeting of the film magnates in the presence of Bombay's Home Minister is very interesting. In his speech he is reported to have said ('filmindia' Jan. 1949): "The film industry is the only medium through which the vast ignorant masses can be educated. If I were the minister of education, I would bring the map of India on the top of world maps by opening theatres in every street and showing numerous educational pictures". I do not understand why we should have theatres in every street for showing educational pictures. Can we not do so with the existing ones? Again I wonder whether we have to wait till our producers become the ministers. Although we have entered the second year of independence, things have not improved on the film front. Any hopes, Mr. Patel?"

BOMBAY. *K. N. Rao.*



Shyam and Nigar Sultana make a wild romantic team in "Bazaar", a social story produced by Madhukar Pictures.

PROVINCIAL AUTONOMY!

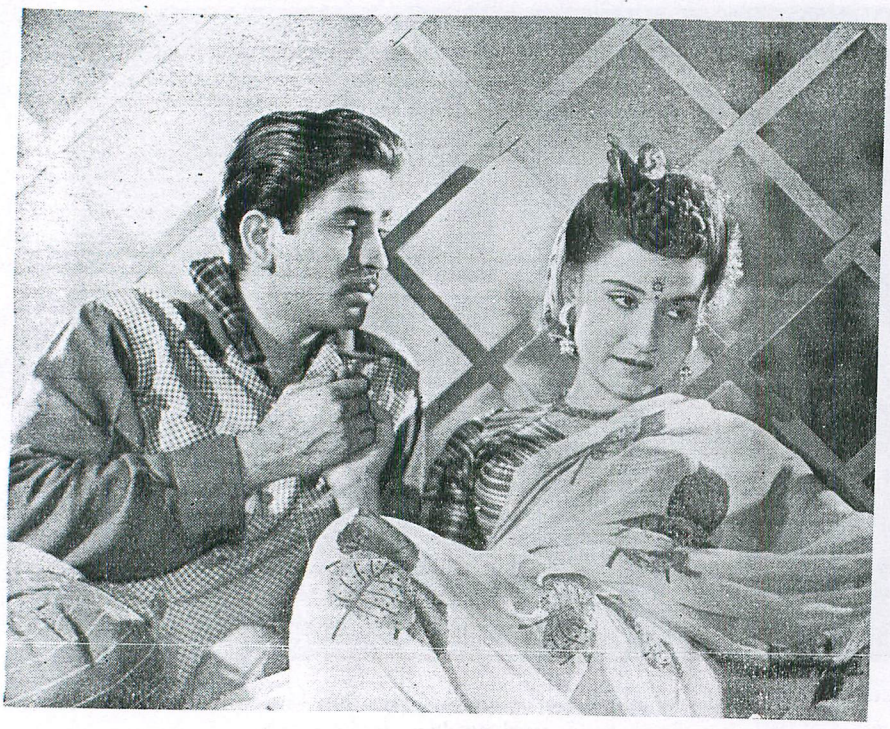
"You will be wonderstruck to note (with regret) that an Hon'ble Minister, (Shri D. K. Mehta) C. P. & Berar, performed the opening ceremony of an old cinema house with the new name of "Bharat" (previously known as Minerva) with the vulgar and slanderous picture "JUGNU" which was banned by the Hon'ble Home Minister of Bombay Presidency. Here in C. P. we have no Baburao Patel who can save us from the devil-dancing of Mr. Shaukat Hussain Rizvi in the picture. Does it mean that Ministers of different provinces in India see a picture with different angles or does the standard of morality vary from province to province?"

NAGPUR C. P. *Gyani Prasad.*

THANKS!

"I hope that you generally do not visit Tamil pictures; so much the better for you. You will not only save the hard earned money but avoid untold physical and mental tortures.

"Even if you are in the habit of visiting these Tamil pictures occa-



Raj Kapoor seems to be so persuasive in romance that Rehana doesn't seem to mind so much in "Sunhere Din" produced by Jagat Pictures.

sionally, please, for heaven's sake, do not go even a mile near the two recent 'damnations', "Demon Land" & "Mohini" which are pictures worthy to be seen only by aborigines of forgotten days."

S. C. Sivananjappa.

SANGENAHALLY.

TOO BAD!

"Recently I was in Bombay where I saw "On an Island with You", at the Metro theatre which is still considered the best theatre in India. But I am very sorry to say that its urinals are very few in number so much so that one has to wait in a long queue for his chance. I had to return disappointed due to great rush at the urinals as the interval was very short.

BHIWANI. *Rajesh N. Saxena.*

WHY PUNISH MY SON?

"I don't know whether you have a son. I sincerely wish you have one for we require a little Patel in South India. Please teach him Tamil and Malayalam and send him over here to save South Indian film-goers from complete annihilation of their aesthetic sense by South Indian producers."

KOTTAYAM. *S. Ramachandran*

COURTESY OPINIONS

"I read in the papers that the Governor of West Bengal saw the Hindi version of Gemini's "Chandralekha" and gave his verdict praising the film. I can't understand why our politicians should not stick to their own field instead of encroaching upon other fields which are totally strange to them. Film criticism is a specialised job and it requires brains, experience and honesty and unfortunately this country has got only one critic (It is needless for me to mention his name here). Personally I get thrilled when I read film reviews only in "filmindia"."

TANJORE. *Mrs. William Moses.*

PAYING FOR THE ROOF!

" 'Mayfair' is the best English picture house in Lucknow, despite the fact that its roof gave way only a few months ago while a picture was being screened and quite a good number of the people in the dress circle were injured. The management may be excused on that count for reasons of the accident being unforeseen but that it should resort to immoral greed, is really shameful. Only recently 'Hamlet' was being screened there and you can well imagine the rush that was expected specially from the student community. Foreseeing this the management enhanced the admission rates and thus earned quite a lot. This has now become a practice with these owners of picture-houses, to enhance the rates whenever there is a long or an extraordinary picture, while they never care to do vice-versa in case of short and third rate pictures. Is this not highly despicable and should not the government do something to stop it?"

LUCKNOW. *K. Dwivedi.*

GRATITUDE

"With an English picture I saw the trailor of "Grihasthi", about 500 ft., and I dare say that it constituted the poorest recommendation for the picture. The most repulsive element in it was the vulgar song "Motor wali chhori", sung in a car by three ugly 'beauties' making all sorts of unbecoming gestures as the car passed through the streets! I thanked my stars for that trailor which saved me from the torture that 3 hours of such 'entertainment' would have brought me ! "

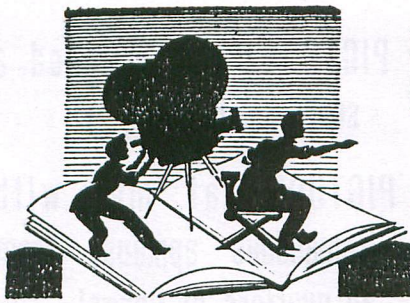
NEW *DELHI. Omesh Chandra Whig.*

DAMN DISGUSTING!

"The owners and managers of the cinema theatres in Mysore City do not seem to understand the importance of starting the shows at the scheduled time. Almost all the theatres commence the film at least 10 to 15 minutes after the scheduled time. The higher class audience, though disgusted with this nuisance, somehow tolerates it but the lower class crowds lose their patience and begin all sorts of indecent shoutings and hootings.

"There is another grave injustice which cannot be tolerated. The tickets issued in almost all the theatres are more than the actual number of seats. More than 20 to 30 extra tickets are issued in each class. The management shifts and annoys others in trying to provide for these people. Isn't this all disgusting?"

MYSORE. *M.K. Neelakanta Rao*



PICTURES IN MAKING

ARVIND AND ANAND (Bombay)

"Khidki", their maiden picture celebrated a 25 weeks' run in Bombay last month combining the different weeks at different theatres. The picture has become popular with various classes of cinegoers wherever it has been released.

NATIONAL THEATRES (Bombay)

The "muhurt" of their maiden production, "Hul Chul" was performed on the 16th February. It is being produced by K. Asif and directed by S. K. Ojha from a screenplay written by Hasrat. Sajjad will be in charge of the music. The cast includes Nargis and Dilip Kumar in the stellar roles with Sitara, Nasir and Yakub leading the support.

HALDIA-NANDA PRODUCTIONS (Bombay)

Their maiden picture, "Singhar", starring Suraiya, Madhubala, Jairaj and Durga Khote, produced by R. B. Haldia and directed by J. K. Nanda is making rapid progress. Nakhshab, Sushil B. and Madhok have composed lyrics for the picture. The next to go into production is named "Mehfil".

JAGAT PICTURES (Bombay)

Their forthcoming picture is now renamed "Sunhere Din" and stars Rehana, Raj Kapoor and Nigar with Roop Kamal. Haroon, Mohana etc. It is directed by Satish Nigam and Jnan Dutt is responsible for the music. Their next picture is named "Shair".

HINDUSTAN CHITRA (Bombay)

"Sawan-Aya-Re", an ambitious social, produced and directed by Kishore Sahu is making rapid progress. It is hard to beat Kishore where hard work is concerned. It features Kishore Sahu himself with Ramola in the lead while the support led by David includes Ramesh Gupta, Sofia, Mohana and Gulab.

FILMISTAN LTD. (Bombay)

They have created a new record in showmanship by releasing two pictures simultaneously in Bombay, "Actress" at the Novelty and "Sanvariya" at the Roxy last month. "Actress" is reported to have proved very popular already in Calcutta. Three more pictures, "Samadhi", "Shabnam" and "Sargam" directed by Ramesh Saigal. Bibhuti Mitra and Santoshi respectively are making steady progress at the studios.

SANSAR MOVIETONE LTD. (Patna)

"Aahuti" or "Anokhi Qurbani", a musical melodrama, produced by L. Shanker and directed by Kul Bhushan is rapidly nearing completion at the M. & T. Studios, Andheri, Bombay. It features Mumtaz Shanti. Sapru and Ranjit Kumari in the stellar roles. and the music comes from D. C. Dutt.

HIMALAYA PICTURES (Bombay)

Producers Lt. Col. Drona Shumsher Jung Bahadur Rana and Gopal Singh Nepali are presenting Kamini Kaushal and Geeta Bali in their maiden picture "Nazrana" which is fast progressing under the direction of Jagdish Pant at the Modern Studios, Andheri. In their forthcoming pictures "Naaz" and "Nazaqat", popular music director C. Ramchandra is reported to have given some attractive tunes. No wonder the territorial rights for Delhi, U. P., and East Punjab for all the three pictures have been already sold to Messrs. Traders (1946) Ltd., of Delhi.

MADHUKAR PICTURES (Bombay)

"Bazaar", their maiden picture starring light-eyed Nigar, Shyam, Gope and Yakub and directed by K. Amarnath is ready for release. Qamar Jalalabadi, Shyam Sunder and Husnalal and Bhagatram are responsible for the dialogue and songs and music respectively.

LIBERTY ART PRODUCTIONS (Bombay)

"Lekh", their socio-musical, is expected to be ready for the censor trial shortly. The picture has fourteen songs, six of which are sung by Suraiya and some rare dance numbers by Sitara. Qamar Jalalabadi

Ranjit Kumari and Kesari make a successful comedy team in "Aahuti" or "Anokhi Qurbani" produced by Sansar Movietone Ltd.

THE PICTURE that created a sensation in Bengal.

THE PICTURE that met with tremendous applause from all quarters of Bengal.

THE PICTURE that swept the market of Bengal.

THE PICTURE that was declared

THE BEST PICTURE OF BENGAL IN 1947

THE PICTURE
THAT IS STILL THE TALK
OF BENGAL

SWAYAM-SIDDHA

NOW in HINDI

AWAITS APPRECIATION
FROM THE REST OF INDIA

Recruit Zena, B.Sc. B.T. has played dramatic roles in her college days and thinks that she can also do the trick on the screen with her fluent Hindustani and histrionics. Producers may contact her c/o Filmindia.

has written the story and Krishnadayal the lyrics.

ROOP MANDIR (Malad-Bombay)

This new concern is fast progressing with its social-cum-stunt comedy "Bhole Piya" written by Vishnu Gupta and starring comedian Bhagwan with Leela Gupte. It is expected to be ready for release by the end of the month.

RAMNIKLAL MOHANLAL & CO. (Bombay)

This well-known firm of distributors have recently purchased the rights of "Gharbar" starring Swarnalata and Nazir, "Jalsa" starring Geeta Bali, "Banu" and "Sanhar"—all in Hindi, plus the rights of two Gujarati pictures, "Raja Bhartruhari" and "Mahatma Muldas". They are also speeding up with their own stunt picture "Alladin-Ki-Beti".

TAJ MAHAL PICTURES (Bombay)

"Chandni Raat" is ready for release. "Ajib Larki" and "Fakrni" are going to the sets soon. Both these pictures star Naseem—the girl with the ever-fresh complexion—and the last one will be directed by producer Ehsan.

SADIQ PRODUCTIONS (Bombay)

This is yet one more producing concern floated by director M. Sadiq, and "Sabak", their maiden picture, produced by P. N. Arora will be directed by M. Sadiq himself, who has already made a name as a box-office director. Its cast headed by Munawar Sultana and Chandramohan includes Om Prakash, Jilloo Bai and G. Jagirdar. Story and dialogue are written by Azm Bazidpuri and lyrics by Shakil Badayuni, while Shyam Sunder is responsible for the music.

ROOP KALA NIKETAN (Calcutta)

"Bapune-kaha-tha", produced by N. L. Jalan from a story written by director K. K. Varma features Meera Misra, Paresh Banerji, Pahari Sanyal and others. The picture is being produced at the Kali Film Studios by well-known technicians like, G. K. Mehta, A. K. Chatterji and Chin Moy Lahiri, and is expected to be released soon.

KULDIP PICTURES LTD. (Bombay)

"Chunariya" which has already been released at many stations in Northern India is now shortly expected to be released in Bombay. It stars Wasti, Manorama, Sofia, etc. and is directed by Ravindra Dave. Their next, "Lachhi", a socio-musical in Punjabi is fast nearing completion and preparations are afoot for the shooting of "Naach" a Hindi picture. They have also secured a story from K. A. Abbas for their fourth picture.

INDIAN NATIONAL ART PICTURES (Calcutta)

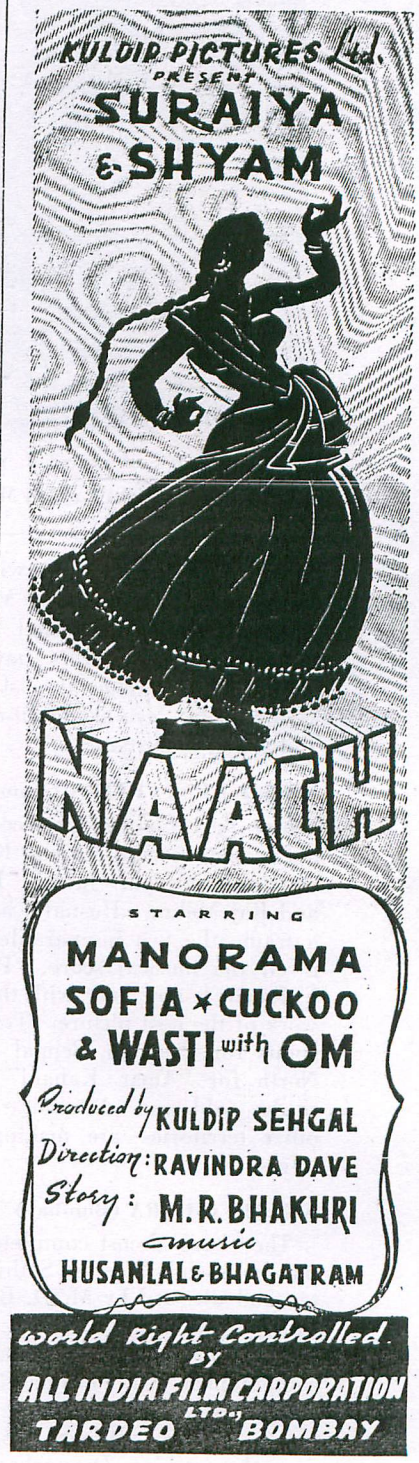
Their social picture, "Swayamsiddha" now being produced by Moni Guha, and directed by Shyam Das at the Calcutta Movietone Studios stars Shanta Apte, Molina and character-actor Bipin Gupta.

GREAT ORIENT PICTURES (Calcutta)

"Azadi-ke-Baad", their forthcoming picture now being produced by S. C. Shah in association with B. N. Bahl from a story written by Netia Bhattacharjee and directed by D. K. Chatterjee features Ashit Baran and Mira Misra in the leading roles with Parbati, Shyam Laha and Tandon. K. P. Sen provides the music.

GREAT INDIA PICTURES (Bombay)

S. M. Yusuf, another of our box-office directors, is busy shooting day and night to complete "Bikhare



Cuckoo, slim and graceful, gives one of her fascinating dances in "Chandni Raat", a Taj Mahal Picture, directed by Mr. Ehsan.

Moti", a social entertainer with a big cast including Jayant, Munawar Sultana, Kamini Kaushal. Jeevan and Nigar. Big offers have been received for territorial distribution rights from several distributors of India and Pakistan.

KAMAL KUNJ CHITRA (Bombay)

Mr. Baij Sharma has completed his maiden social, "Amar Kahani" starring Suraiya, Jairaj, Raniana and Raj Mehra. Husnalal and Bhagatram—the two inseparables—have given the musical score. Producer S. Ranjit is now busy with the paper work of the next picture. Territorial rights for Pakistan, Bengal and the North for "Amar Kahani" are already sold and distributors from other territories are making good offers.

KHATRI CHITRA (Bombay)

They have almost completed their maiden social, "Jeevan Sathi", written and directed by M. D. Baig and starring Sulochana Chatterji, Hamid and Jeevan in the principal roles, with Mumtaz Ali, Pratima Rani etc. Hamid wrote the dialogue and songs for the picture, while S. Mohiuddin gave the music; Dronacharya the able cameraman will be in charge of photography and Mumtaz Ali will give quite a few popular dance numbers.

INDIAN PRODUCTIONS (Bombay)

Yaqub, the popular film star, presents his first production "Aeye", directed by himself, which is fast nearing completion. His next is "Dekhiye", and yet another, "Suniye"; Evidently Yaqub believes in all e-ye's.

KABU PRODUCTIONS (Bombay)

Their "Naqli Baap", a thriller, directed by Ahmed Gazi and featuring Mehrunnisa, Dilawar, Shaikh Habib is now ready for release. S. Jehangir is responsible for the management of the production side of the picture.

ASPI PRODUCTIONS (Bombay)

"Sipahiya", their maiden picture, is fast nearing completion under the direction of Aspi. It stars pretty Madhubala, Yakub, Agha, Altaf, Husnbanoo and Cuckoo. C. Ramchandra is reported to have given lilting music.

SUPER PICTURES (Bombay)

"Billi", a thriller, directed by Nari Ghadiali, the well-known stunt director and featuring Nadia with John Cawas in the lead supported by Shaikh, Manchi, Azim, etc. is now complete and awaits censoring.

HIND KAMAL PICTURES (Bombay)

Their maiden social "Kamal" directed by Surya Kumar, starring Surendra, Nayantara and Madanpuri with Jeevan in a very prominent role is now nearing completion. Jeevan is reported to have given the best performance of his career in this picture. The producers are already getting good offers from various distributors.

When Sulochana Chatterjee takes a dancing pose the screen becomes graceful in "Nai Reet", a social story of India Film Corporation.

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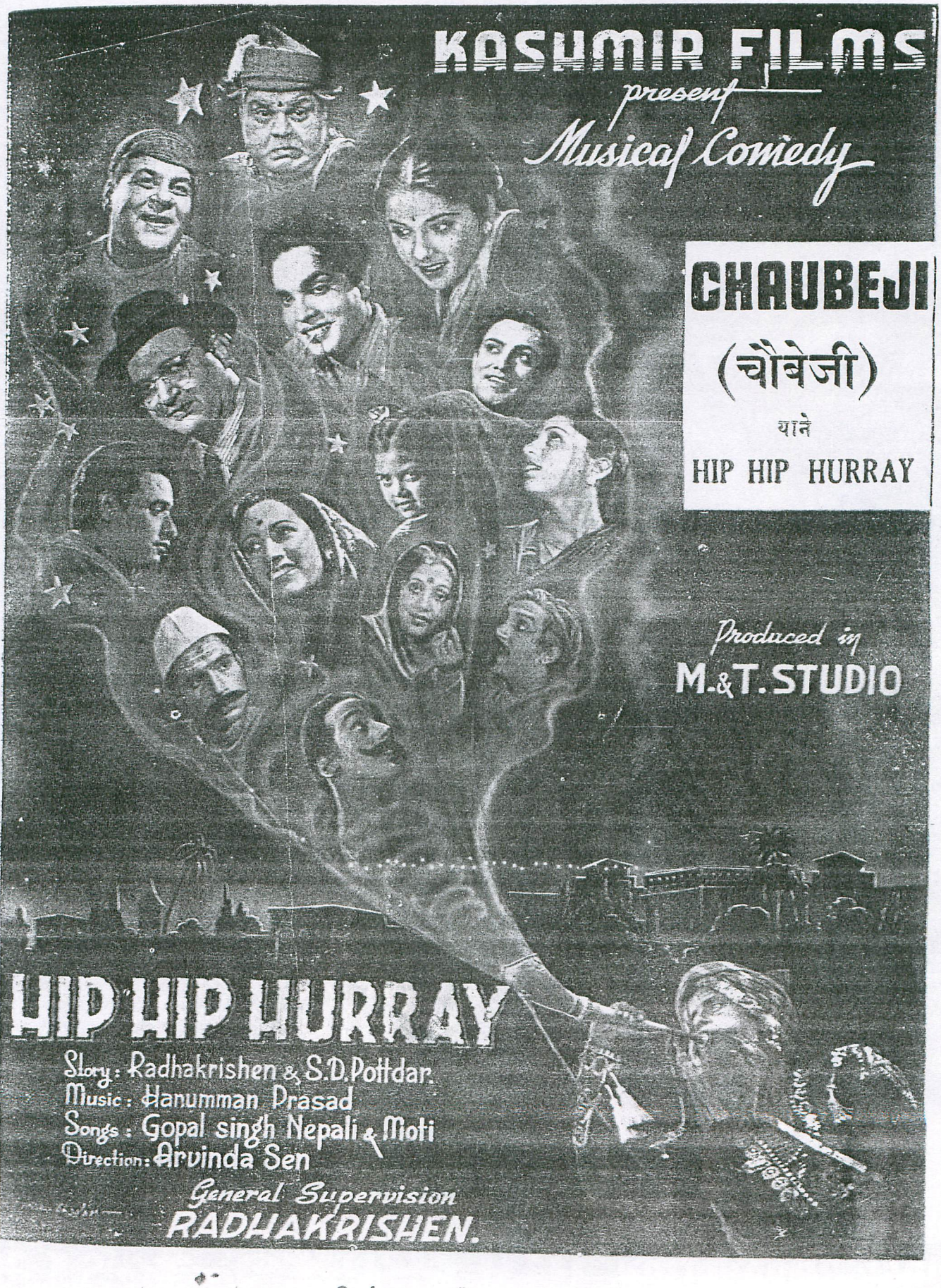
THE PICTURE WITH CUCKOO'S MOST ALLURING
DANCE THAT COST Rs. 50,000/- !!!



ONE MAN
AGAINST
WORLD'S MIGHTIEST EMPIRE.....
Produced & Directed
by
K. ASIF
Written for the Screen
by
K. A. ABBAS
Bhagat Singh